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NEW EDUCATIONAL MUSIC COURSE

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THE NEW EDUCATIONAL MUSIC COURSE

THIRD MUSIC READER

BY

JAMES M. McLAUGHLIN

DIRECTOR OF MUSIC, BOSTON PUBLIC SCHOOLS, AUTHOR OF
"ELEMENTS AND NOTATION OF MUSIC"

AND

W. W. GILCHRIST

VOCAL TEACHER AND CONDUCTOR, COMPOSER OF "SONGS FOR CHILDREN"
ART SONGS, CANTATAS, ORCHESTRAL WORKS

GINN & COMPANY

BOSTON · NEW YORK · CHICAGO · LONDON

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INTRODUCTION

The place of the Third Music Reader in this system of musical instruction will be better understood by a brief survey of the entire Course.

The Aim. The aim of the New Educational Music Course is:

The New Educational Music Course

To inspire love of good music;
To develop a musical voice;
To teach sight singing;
To induce musical interpretation.

The Material. *A distinguishing feature* of the material throughout the Course is that each number illustrates some well-known characteristic of music, racial or individual, and contains that vital quality called ***musical content***, which appeals to the inexperienced learner as well as to the trained musician.

Basis of choice. Aside from the elements in notation of music, which are noted as they occur in the Course, there has been in the choice of material a constant recognition of the ideal development of the pupil. This includes the physical development resulting from deep breathing, the intellectual development involved in a systematic study of the subject, and the subtle development of character which comes from familiarity with good music.

All forms of music are represented, from the simple folk song to the melodies of the greatest composers of all nationalities, gleaned from the fields of song, cantata, oratorio, opera, and symphony.

Some of the *best living composers* are represented by settings of "poems every child should know."

The *wide range of song subjects* and the variety of moods represented in the Course are in accord with the complex nature and environment of childhood and youth.

The *part songs* are made particularly attractive by contrapuntal treatment, by the introduction of the melodic theme in the lower voices, and by voice accompaniments.

The *vocal arrangements* from the classics reflect the spirit of the original, both melodically and harmonically.

The Plan. The plan underlying the arrangement of the material furnishes *an outline for consecutive study;* at the same time the material is so grouped that any modification of the plan may easily be made by teachers when desirable.

Suggestive headings and marginal notes make clear the special rhythmic and melodic problems in process of development. The marginal notes accompany the melodies which first incorporate the problems named.

The Glossary in each reader is an authority upon which teacher and pupil can depend for definition and representation of musical terms and signs occurring in that reader. At the same time it summarizes for the teacher the technical work which study of the reader develops. The glossaries of the successive books contain such analysis as may logically be presented in connection with the respective readers.

The Third Reader of the New Educational Music Course is adapted for study in the average sixth grade.

The Third Music Reader

Part I of the Third Music Reader is a review in one- and two-part song of principles developed in preceding readers.

Part II extends rhythmic combinations.

Part III presents intermediate tones approached step-wise and followed by a skip, or vice versa.

Part IV introduces simple three-part song, and presents melodies in the minor mode.

The melodies in the minor mode in the Third Music Reader anticipate the study of the Major and Minor Modes in Contrast found in Part III of the Fourth Music Reader, and are here optional.

Broad musical development. Recognition of musical effects through the sense of hearing, and reproduction of the effects by the pupil, should continue in every grade. Melodic and rhythmic drill, attention to voice quality, pronunciation and articulation, and the faithful interpretation of the sentiment expressed by the composer, — these will give to the music hour an æsthetic and educational value which will render it worthy of its place on the school program.

Suggestions

Assignment to parts. At this point voices may be grouped according to quality and range, and assigned to their proper parts. Frequent exchange of parts is advisable, however, so long as the voices are adapted to such exchange.

The probable range of voices at this period is first soprano, $\bar{c}$ to $\bar{\bar{g}}$; second soprano, $\bar{c}$ to $\bar{\bar{d}}$; alto, g to $\bar{b}$. Whenever the extremes of range are touched in the melodies of this Course, the approach is such as to induce the proper voice quality without effort or strain.

Written work. Individual progress may be tested, and the weak pupil strengthened, by requiring written reproduction of musical phrases or of entire melodies which are sung or dictated by the teacher. Such melodies should incorporate the musical effects which underlie the work of the year.

Song repertoire. The many songs worthy to be committed to memory, and the variety of song programs available within the music reader, merit special attention. An "Abt Program" would include pages 3, 26, 38, and 91; songs representing Italian composers, pages 39, 49, 52, 63, 98, 103; German folk tunes, pages 23, 29, 66, 110; etc., etc.

Acknowledgment

Acknowledgment is due to Messrs. Houghton, Mifflin & Co. for the use of "April," by John G. Whittier; to A. C. McClurg Co. for the use of "Columbus," by Sophia S. Bixby; to Miss Carolyn Wells for the use of "The Mercury's Plaint"; to Mr. Henry Holcomb Bennett for the use of "The Flag Goes By"; and to Miss Gertrude E. Heath for the use of "Sunshine and Shadow."

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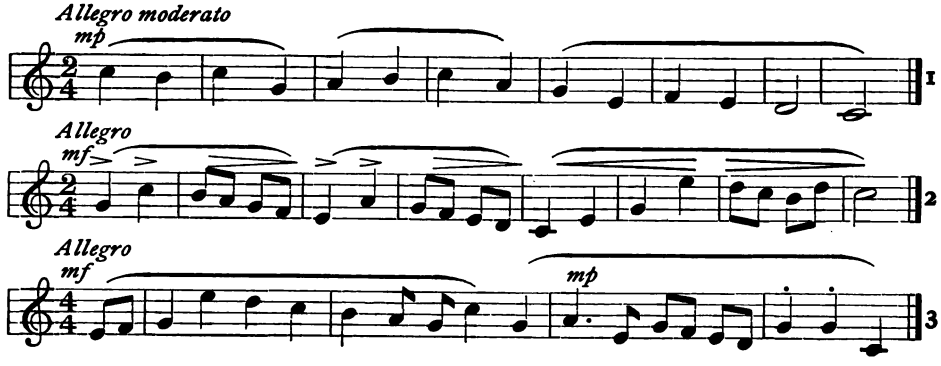
PART I

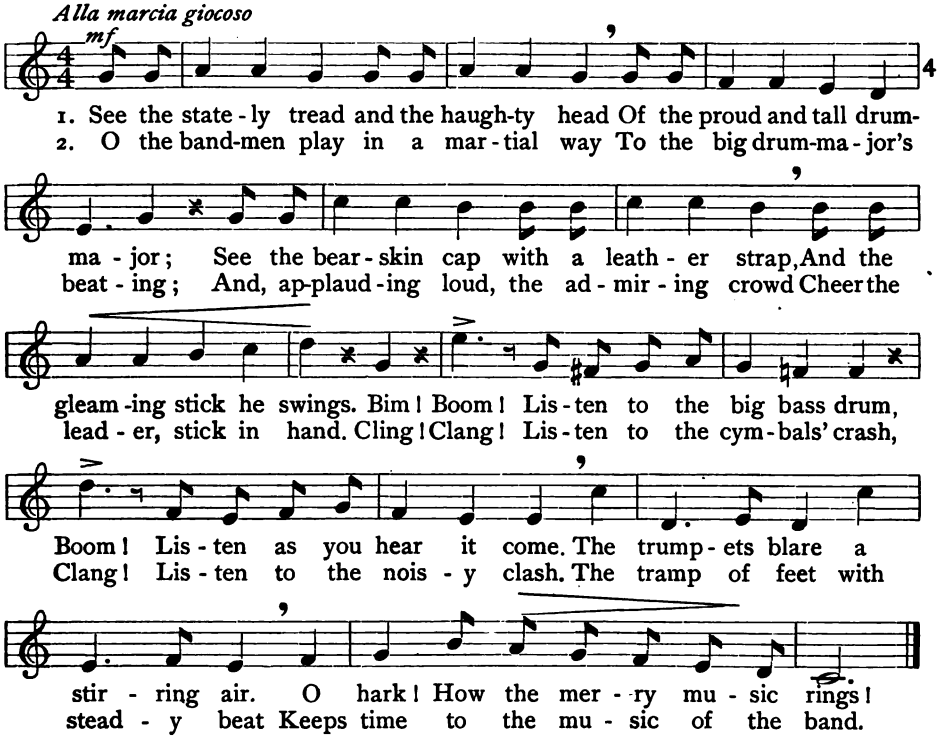
REVIEW OF PRINCIPLES PRESENTED IN PRECEDING READERS

CHAPTER I—REVIEW

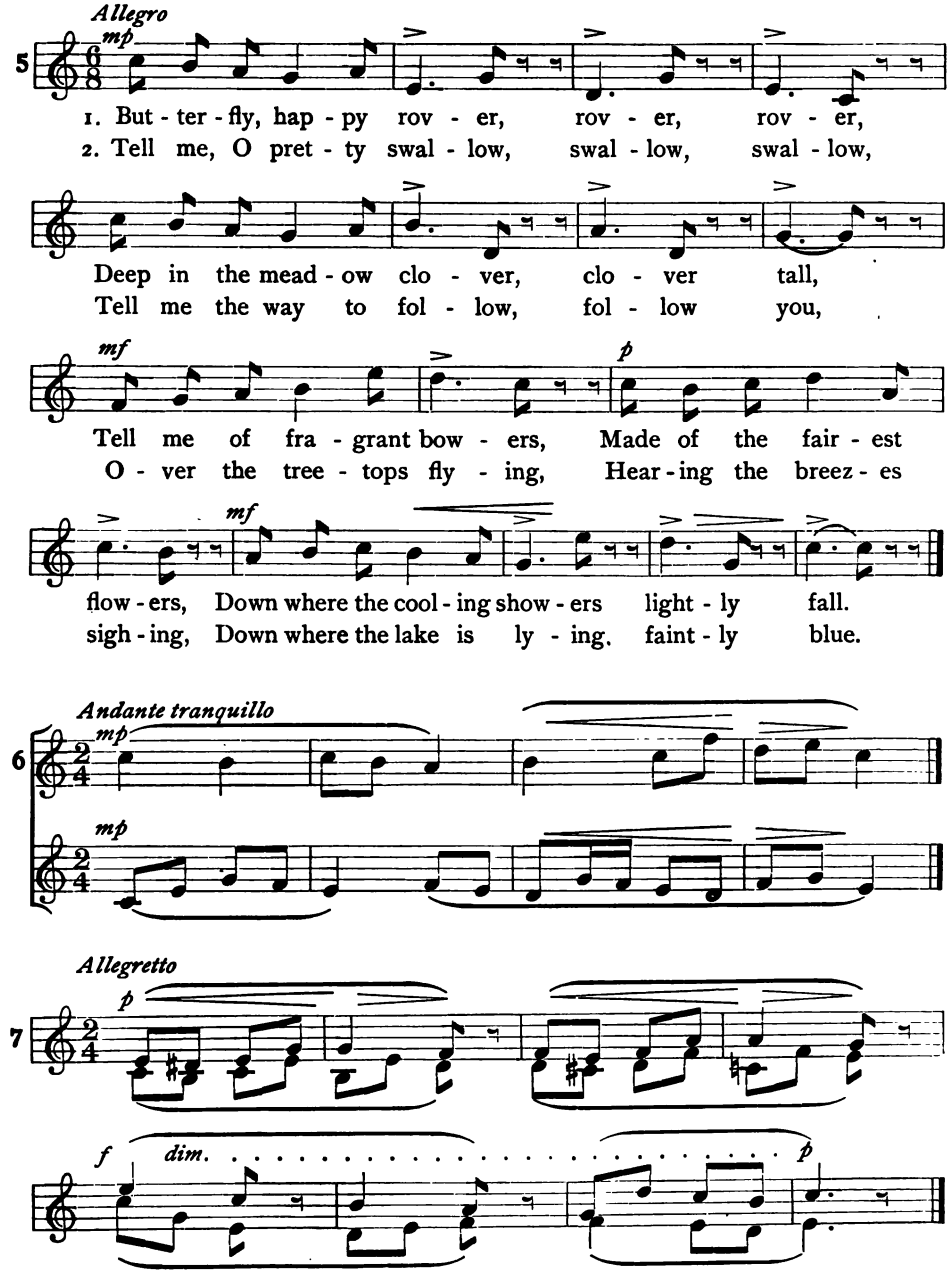


THE DRUM-MAJOR

M. B. WILLIS — M. WHITE

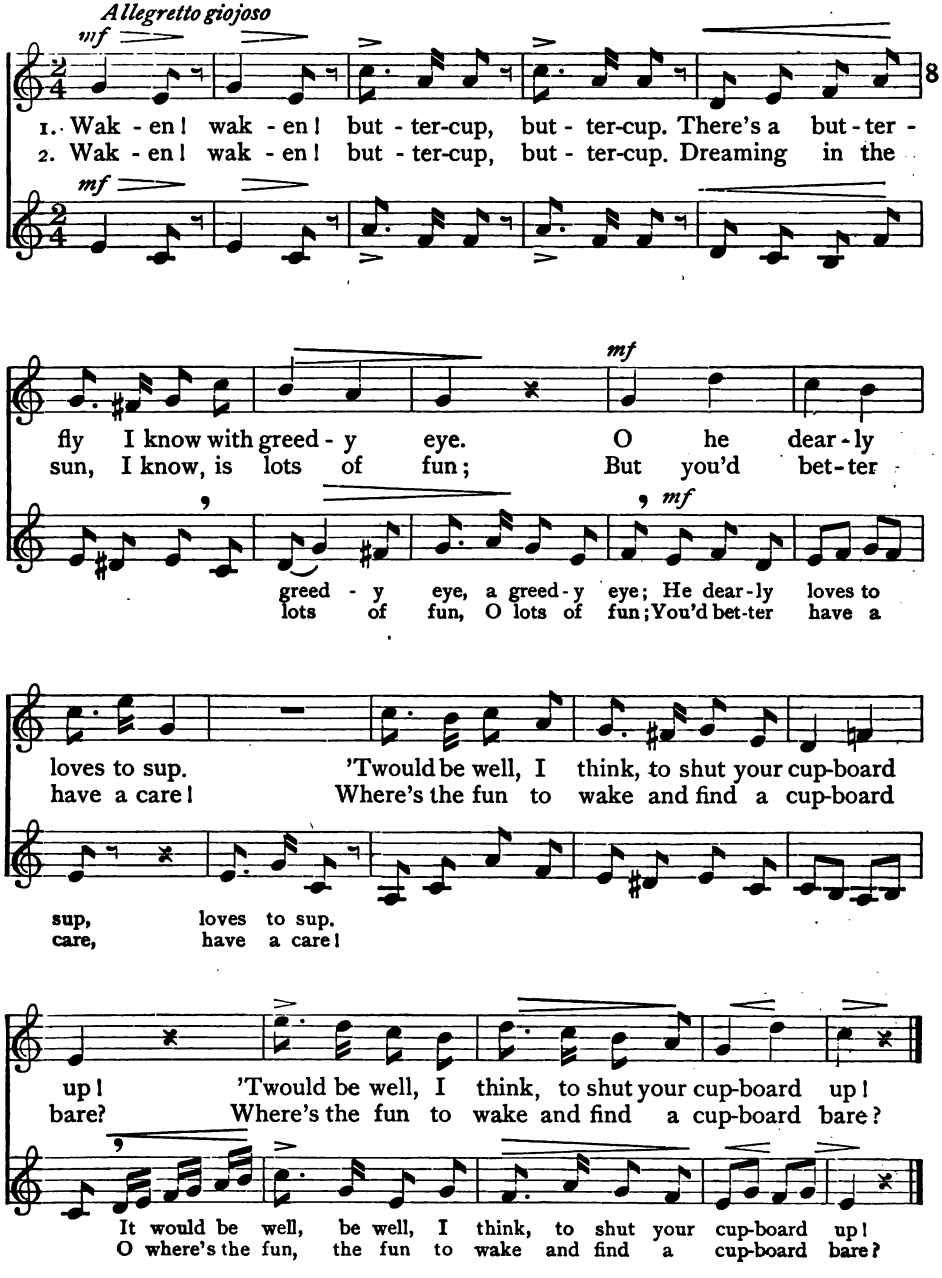


LOUIS MILLARD HARVEY WORTHINGTON LOOMIS

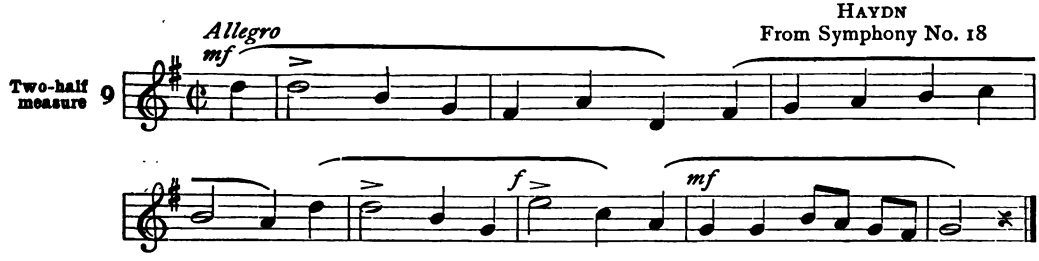


ELSIE NEILL FRANZ ABT

Allegretto giojoso



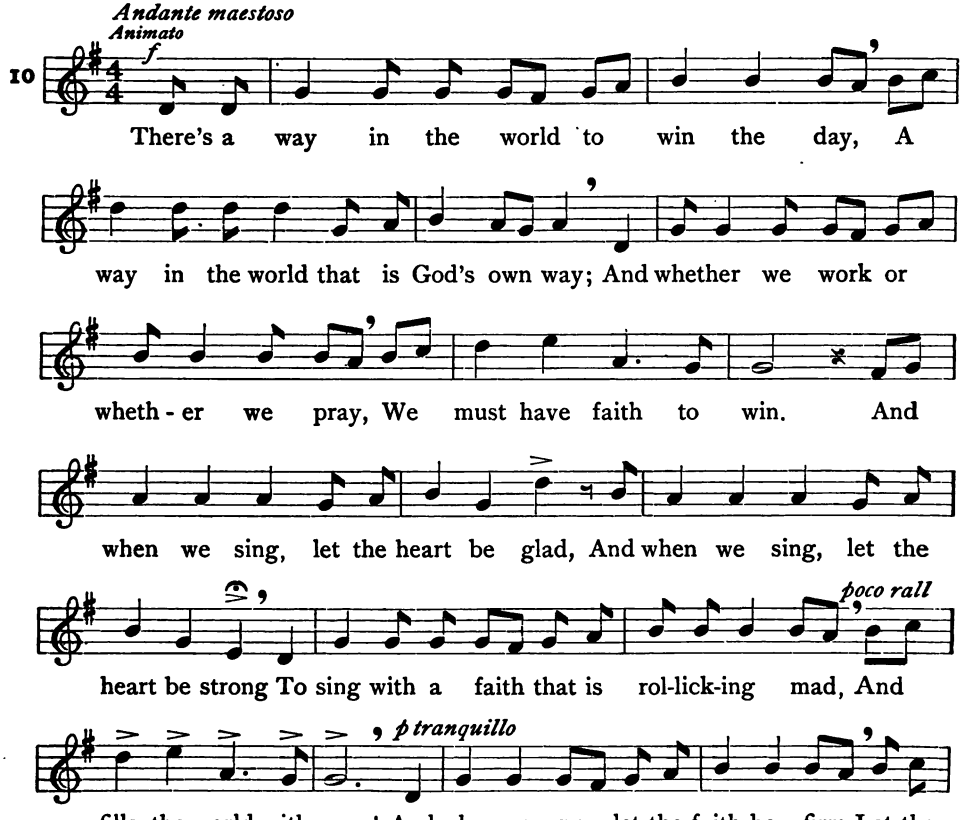
HAYDN
From Symphony No. 18



FAITH TO WIN[1]

RAY BARTON MANBERT

FREDERIC FIELD BULLARD



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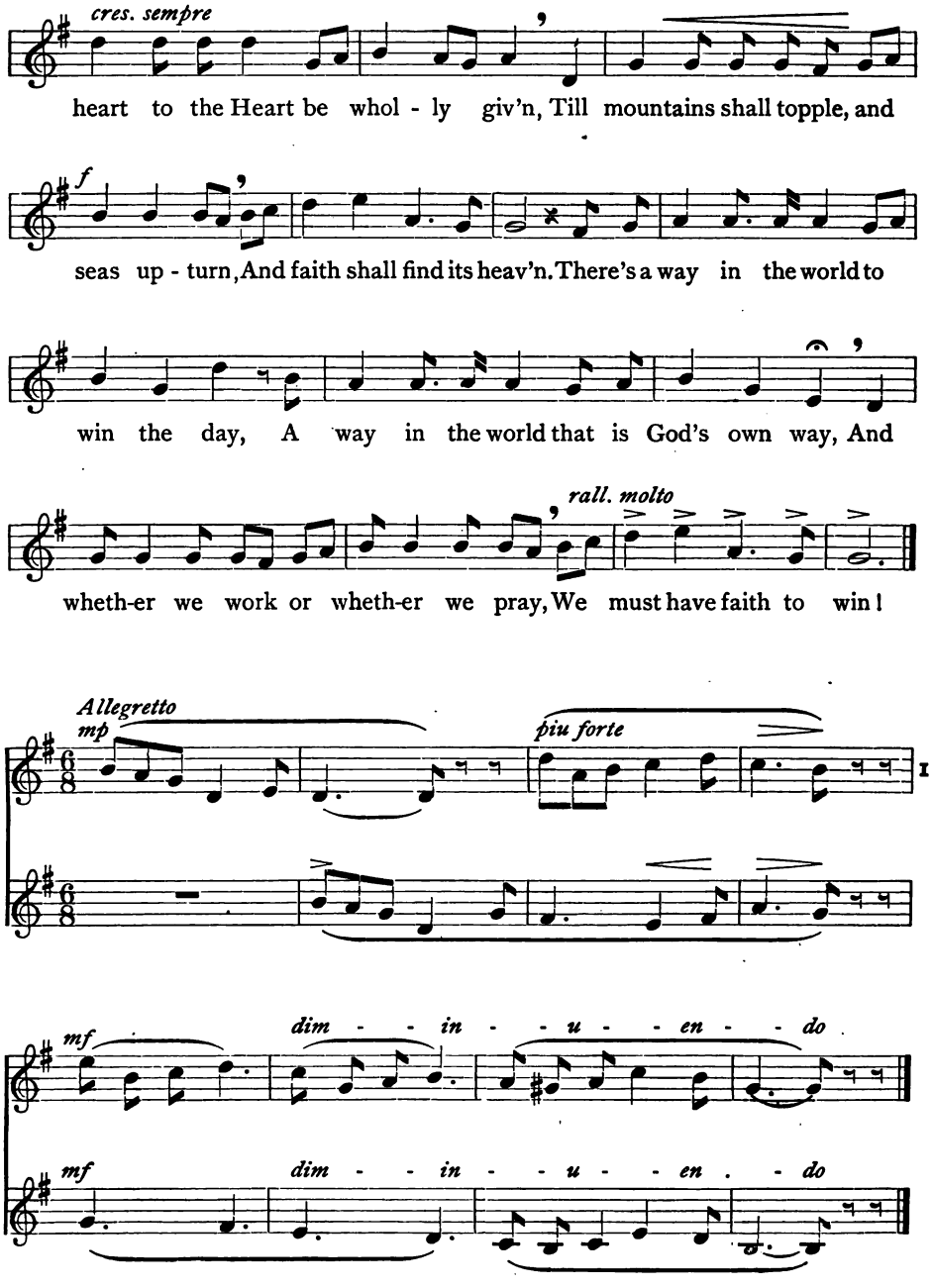
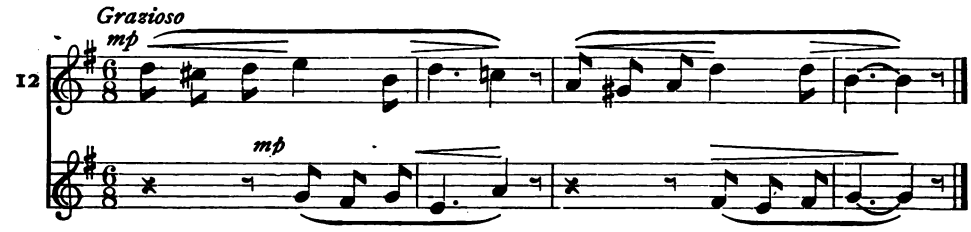
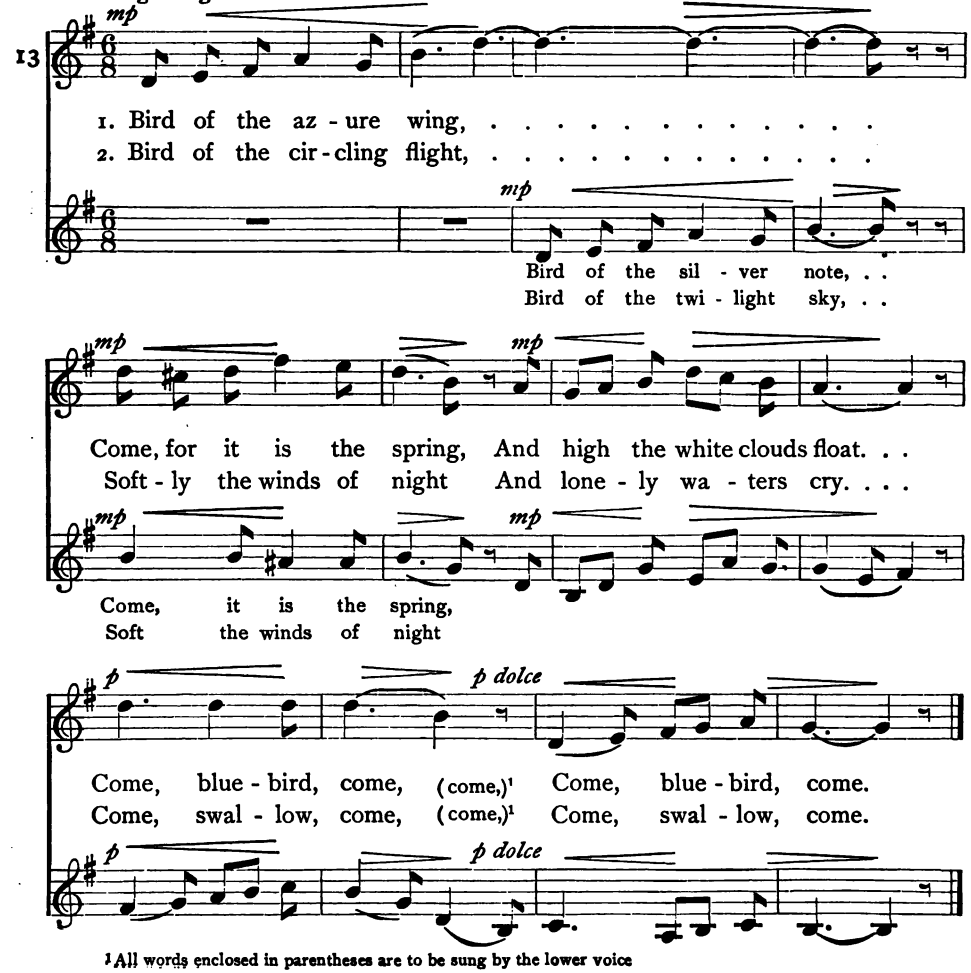

cres. sempre
heart to the Heart be whol - ly giv'n, Till mountains shall topple, and
f
seas up - turn, And faith shall find its heav'n. There's a way in the world to
win the day, A way in the world that is God's own way, And
rall. molto
wheth-er we work or wheth-er we pray, We must have faith to win!
Allegretto
mp
più forte
mf
dim - - in - - u - - en - - do
mf
dim - - in - - u - - en . - do



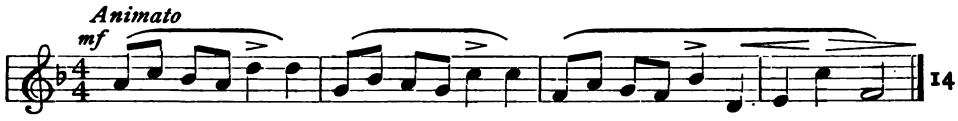
BIRD OF THE AZURE WING

Anonymous — C. B. EDMUNDS

Allegretto grazioso



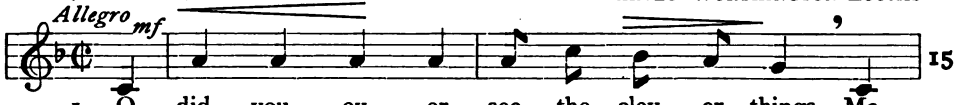
[1] All words enclosed in parentheses are to be sung by the lower voice



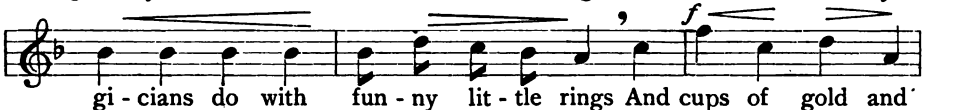
M. B. WILLIS

MAGICIANS

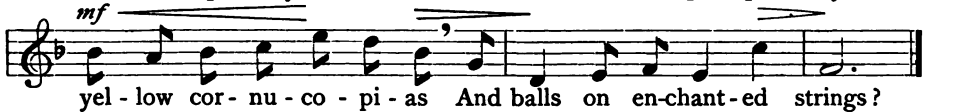
HARVEY WORTHINGTON LOOMIS



1. O did you ev - er see the clev - er things Ma -
2. They make live gold fish quick - ly dis - ap - pear, They
3. They find a rab - bit hid - ing in a hat, They



gi - cians do with fun - ny lit - tle rings And cups of gold and
turn red ink to wa - ter ver - y clear, They change ca - na - ry
make a po - sy out of a cra - vat, Of pa - per they can



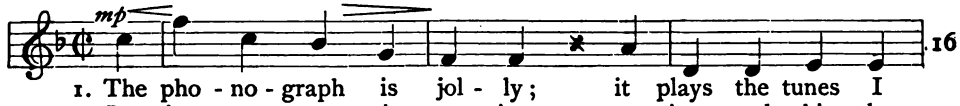
yel - low cor - nu - co - pi - as And balls on en-chant - ed strings?
birds to yel - low but - ter-cups; Now is - n't it rath - er queer?
make a pret - ty but - ter - fly; Now what do you think of that?

THE PHONOGRAPH

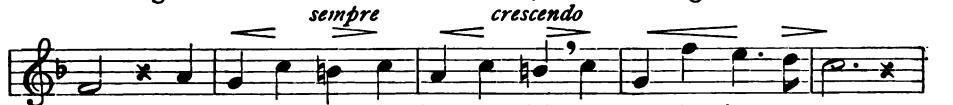
DAVID KNOWLES

CHARLES LECOCQ
Adapted from the Comic Opera
"La Fille de Madame Angot"

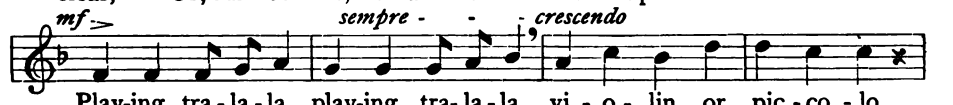
Vivace molto marcato



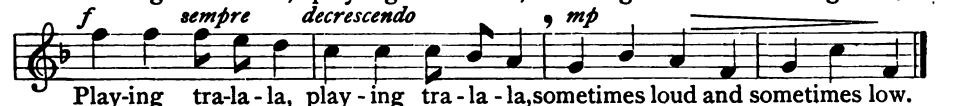
1. The pho - no - graph is jol - ly; it plays the tunes I
2. It gives a rec - i - ta - tion, or sings and whis - tles



know. I wind it quick, it gives a click, and then be-gins to go.
clear, Or, full of life, with drum and fife it cap - ti-vates the ear.



Play-ing tra - la - la, play-ing tra - la - la, vi - o - lin or pic - co - lo,
Talk-ing tra - la - la, play-ing tra - la - la, sounding far or sounding near,

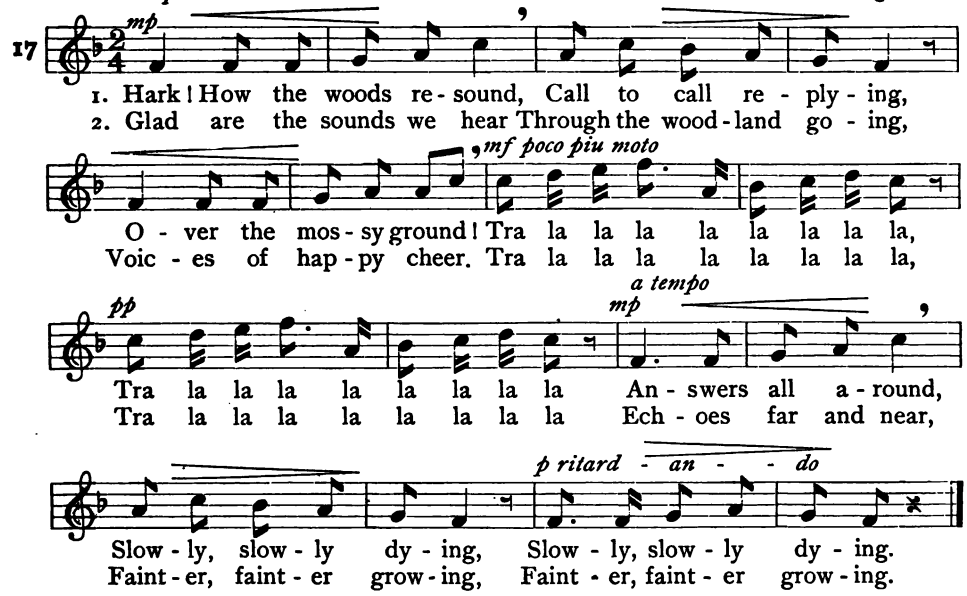


Play-ing tra-la-la, play - ing tra - la - la, sometimes loud and sometimes low.
Whistling tra-la-la, sing - ing tra - la - la, all the tunes I like to hear

ECHO SONG

LOUIS MILLARD
Semplice

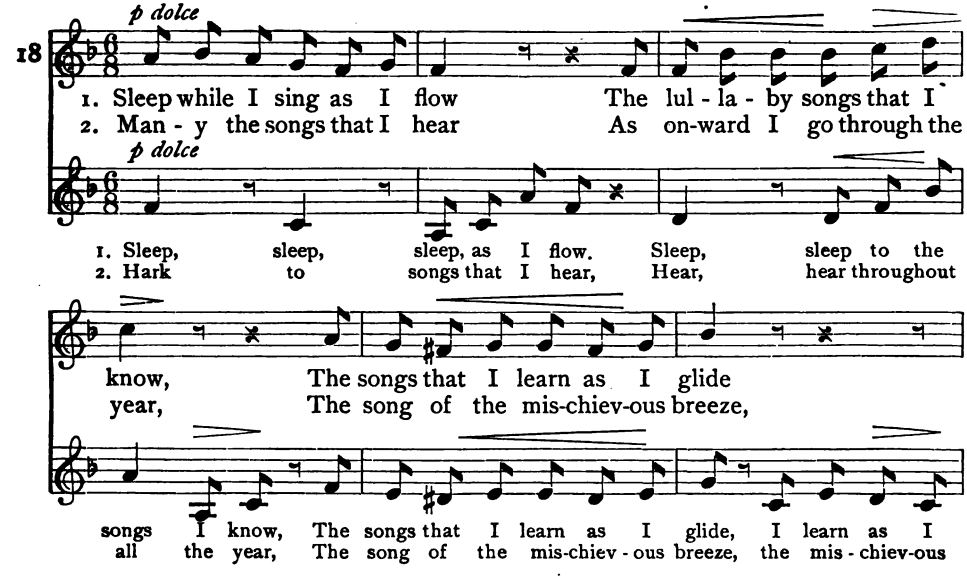
From Beethoven's
"Scottish Songs"

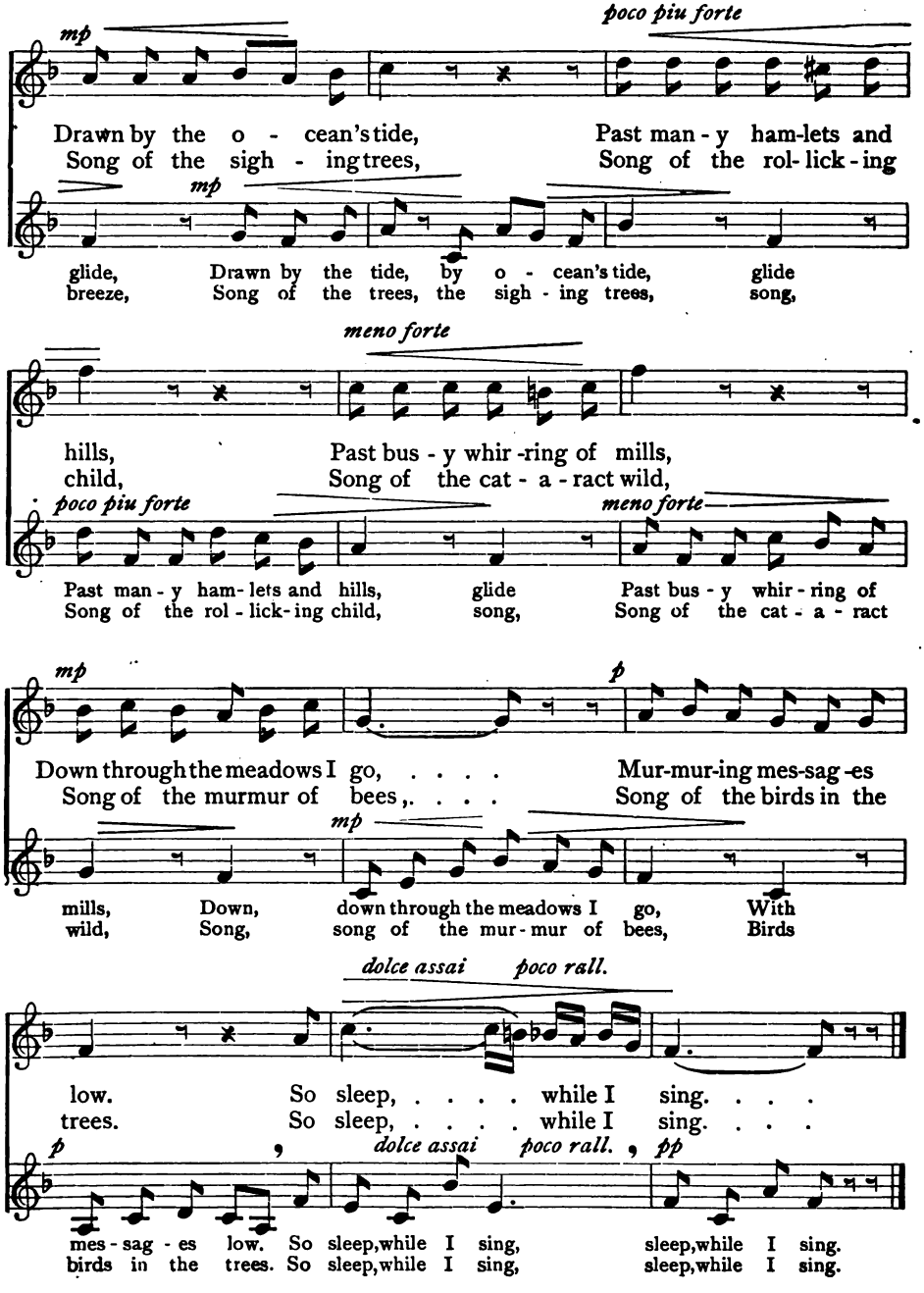


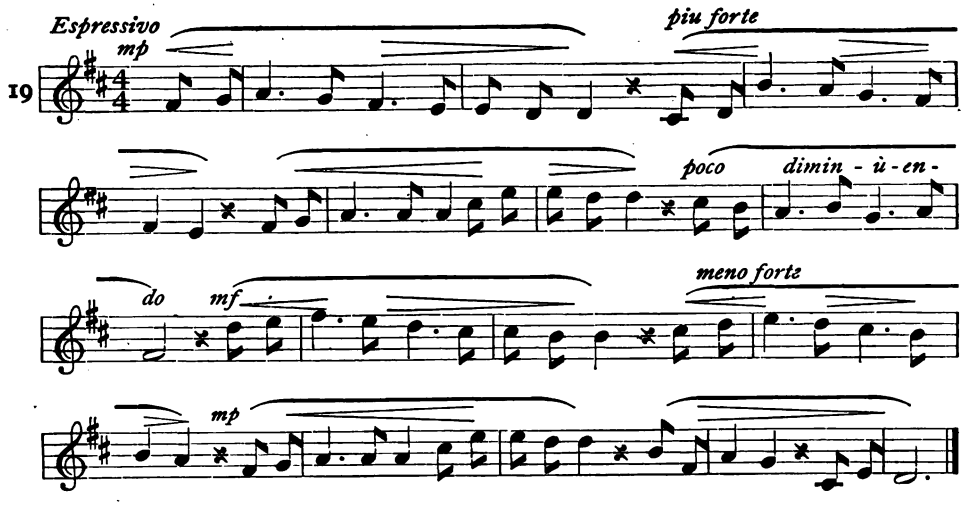
GOODNIGHT SONG OF THE RIVER

BELLE AMES
Andante

MOZART, arr. by
HARVEY WORTHINGTON LOOMIS




mp
poco piu forte
Drawn by the o - cean's tide, Past man - y ham-lets and
Song of the sigh - ing trees, Song of the rol- lick - ing
mp
glide, Drawn by the tide, by o - cean's tide, glide
breeze, Song of the trees, the sigh - ing trees, song,
meno forte
hills, Past bus - y whir -ring of mills,
child, Song of the cat - a - ract wild,
poco piu forte
meno forte
Past man - y ham- lets and hills, glide Past bus - y whir - ring of
Song of the rol - lick- ing child, song, Song of the cat - a - ract
mp
p
Down through the meadows I go, ... Mur-mur-ing mes-sag -es
Song of the murmur of bees, ... Song of the birds in the
mp
mills, Down, down through the meadows I go, With
wild, Song, song of the mur - mur of bees, Birds
dolce assai
poco rall.
low. So sleep, ... while I sing. . . .
trees. So sleep, ... while I sing. . . .
p
dolce assai
poco rall.
pp
mes - sag - es low. So sleep,while I sing, sleep,while I sing.
birds in the trees. So sleep,while I sing, sleep,while I sing.

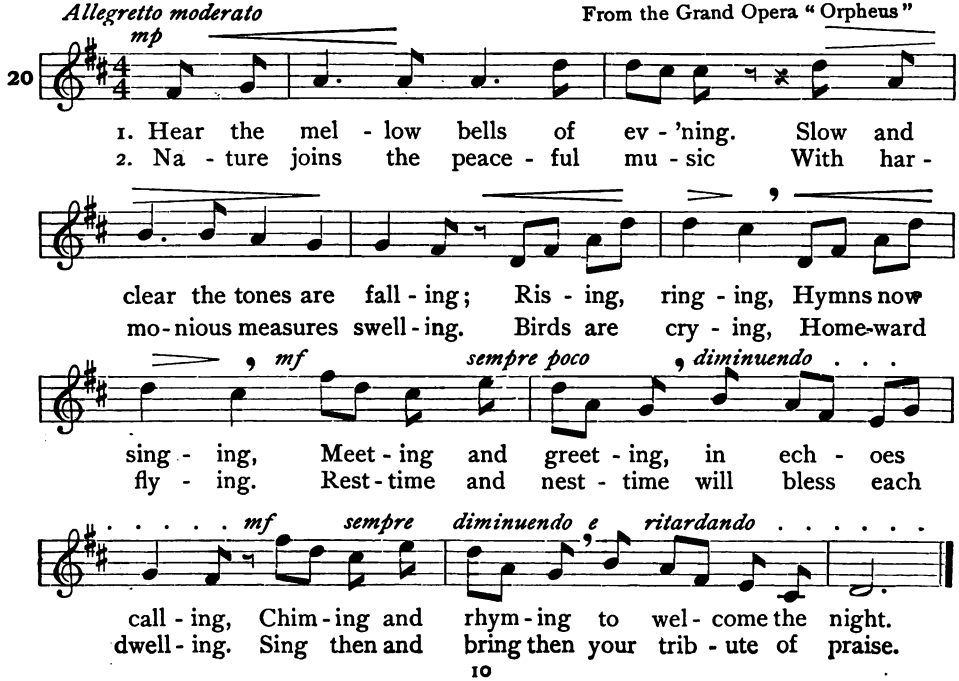


AT EVENING

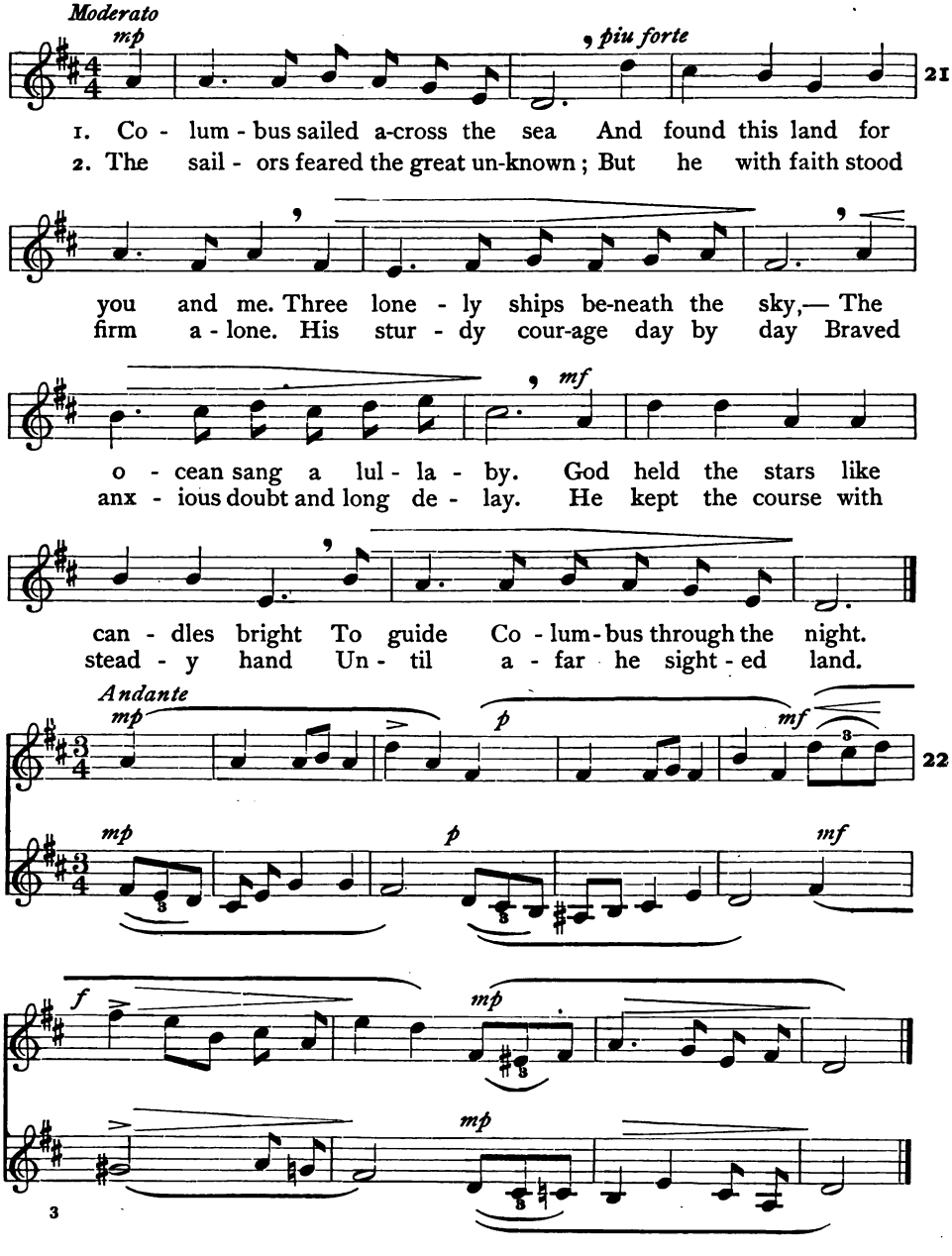
M. L. BAUM

GLUCK

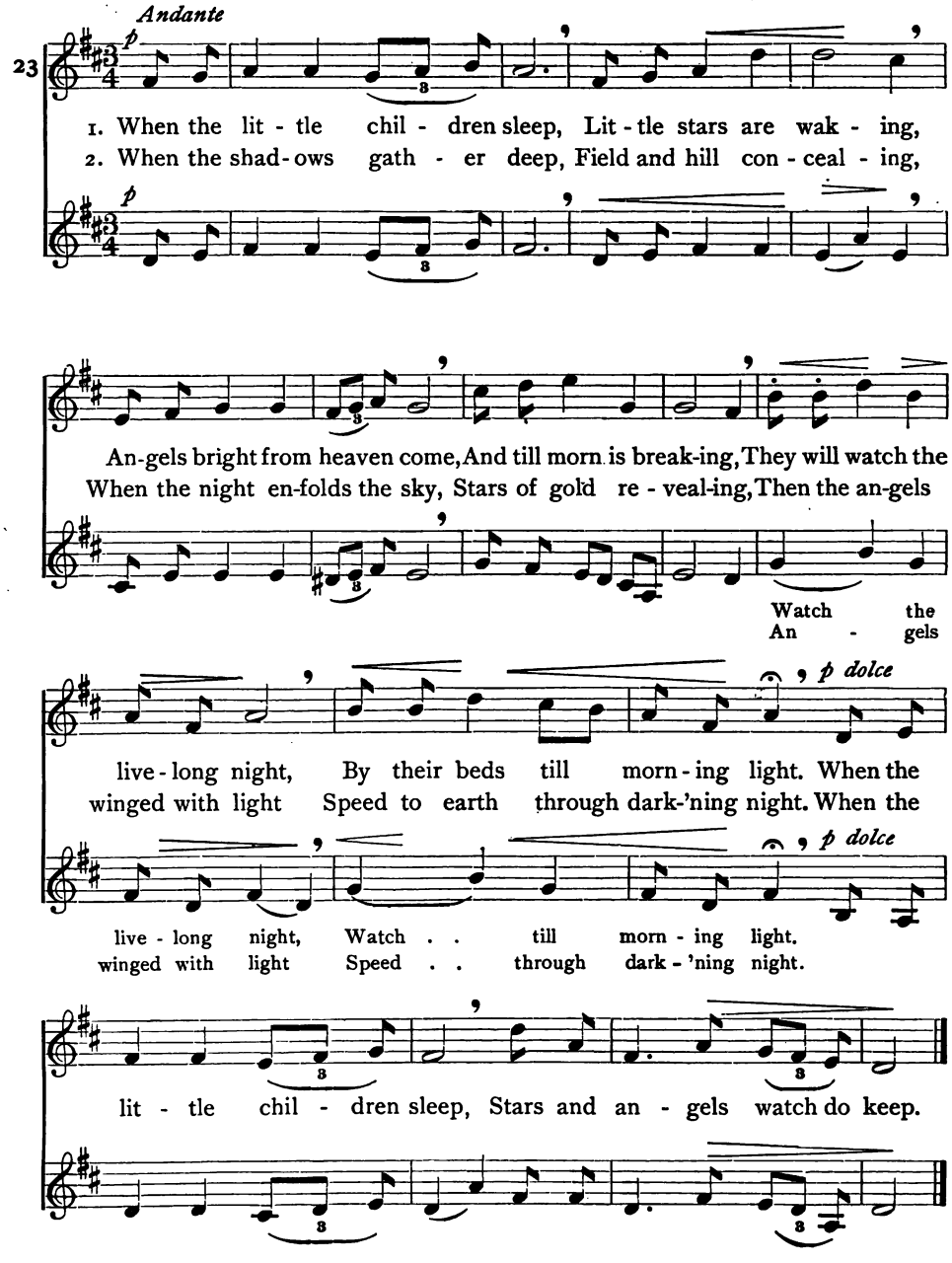
From the Grand Opera "Orpheus"

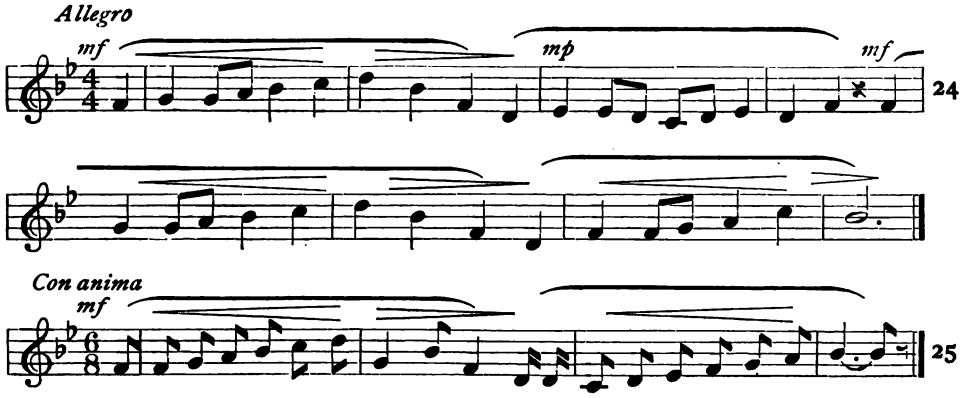


SOPHIA S. BIXBY GEORGE F. ROOT



CARL REINECKE

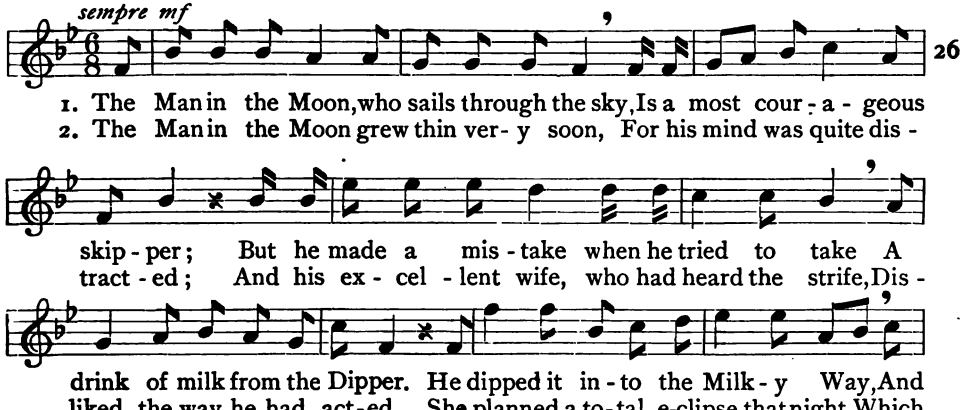




THE MAN IN THE MOON

Anonymous
M. B. WILLIS

PERLEY DUNN ALDRICH



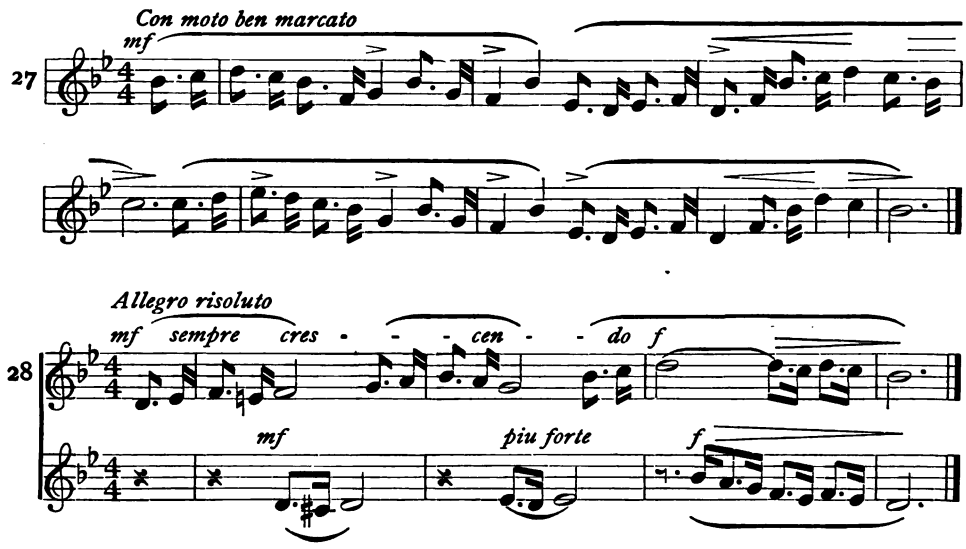
1. The Man in the Moon, who sails through the sky, Is a most cour - a - geous
2. The Man in the Moon grew thin ver - y soon, For his mind was quite dis -

skip - per; But he made a mis - take when he tried to take A
tract - ed; And his ex - cel - lent wife, who had heard the strife, Dis -

drink of milk from the Dipper. He dipped it in - to the Milk - y Way, And
liked the way he had act - ed. She planned a to - tal e - clipse that night, Which

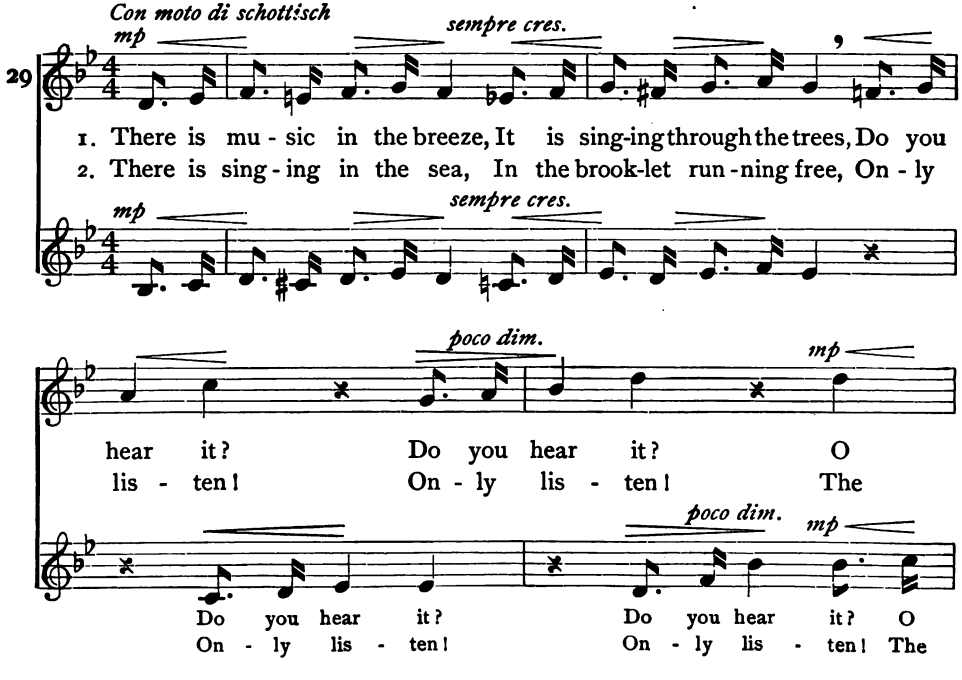
slow - ly, cau - tious - ly filled it; But the Great Bear growled and the
hid her hus - band com - plete - ly; And she awed the bears with her

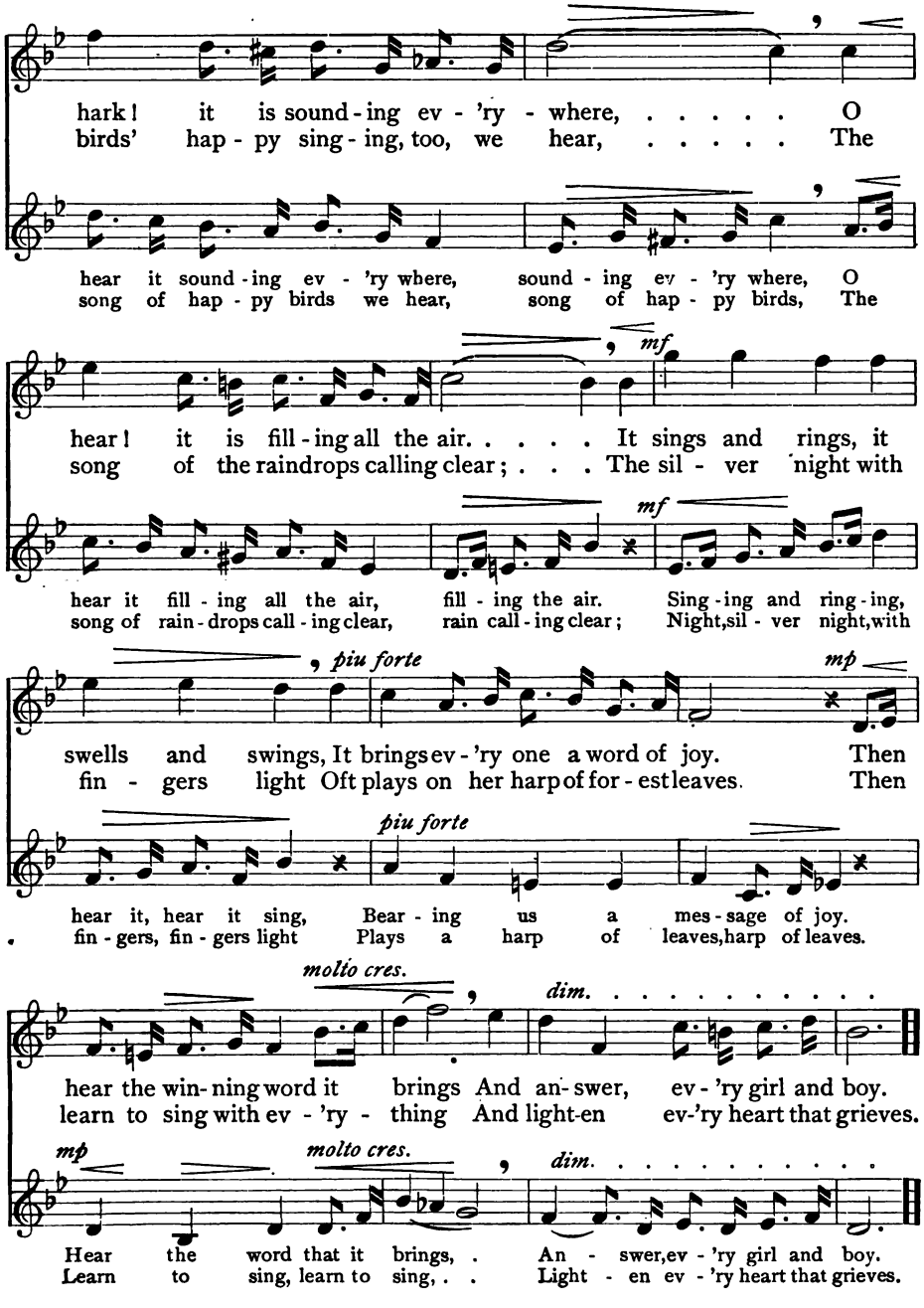
Lit - tle Bear howled, And scared him so that he spilled it.
ar - ro - gant airs, And thus she set - tled them neat - ly.

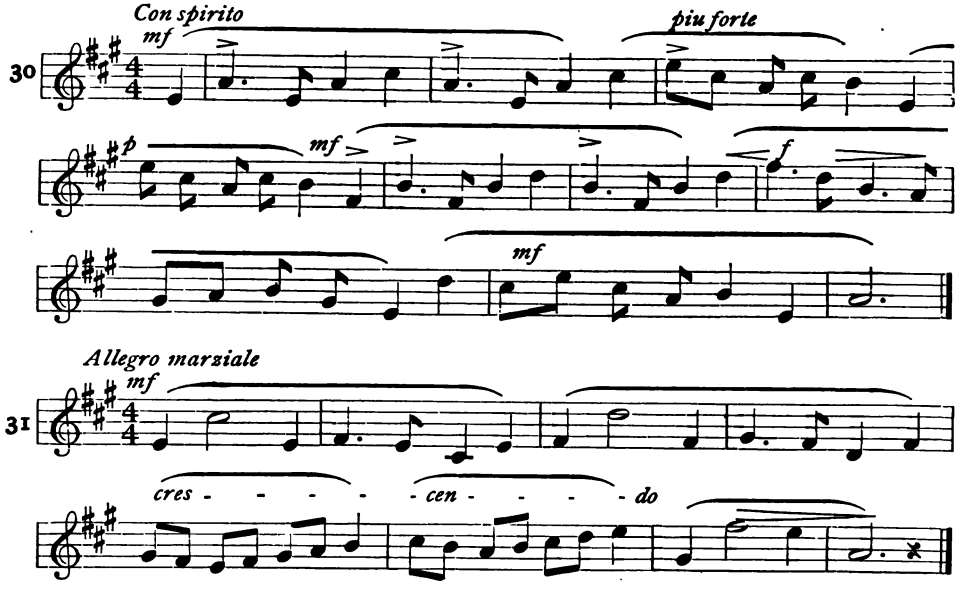


MUSIC EVERYWHERE

M. L. BAUM M. WHITE




hark! it is sound-ing ev-'ry-where, ... O
birds' hap-py sing-ing, too, we hear, ... The
hear it sound-ing ev-'ry where, sound-ing ev-'ry where, O
song of hap-py birds we hear, song of hap-py birds, The
mf
hear! it is fill-ing all the air. . . . . It sings and rings, it
song of the raindrops calling clear; . . . The sil-ver night with
hear it fill-ing all the air, fill-ing the air. Sing-ing and ring-ing,
song of rain-drops call-ing clear, rain call-ing clear; Night, sil-ver night, with
piu forte
mp
swells and swings, It brings ev-'ry one a word of joy. Then
fin-gers light Oft plays on her harp of for-est leaves. Then
piu forte
hear it, hear it sing, Bear-ing us a mes-sage of joy.
fin-gers, fin-gers light Plays a harp of leaves, harp of leaves.
molto cres.
dim.
hear the win-ning word it brings And an-swer, ev-'ry girl and boy.
learn to sing with ev-'ry-thing And light-en ev-'ry heart that grieves.
mp
molto cres.
dim.
Hear the word that it brings, . An-swer, ev-'ry girl and boy.
Learn to sing, learn to sing, . . Light-en ev-'ry heart that grieves.

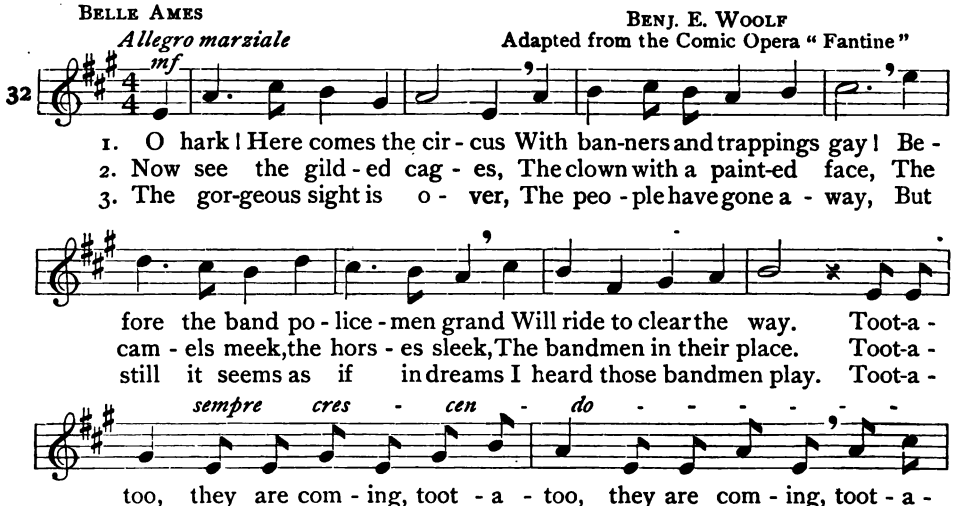


THE CIRCUS PROCESSION

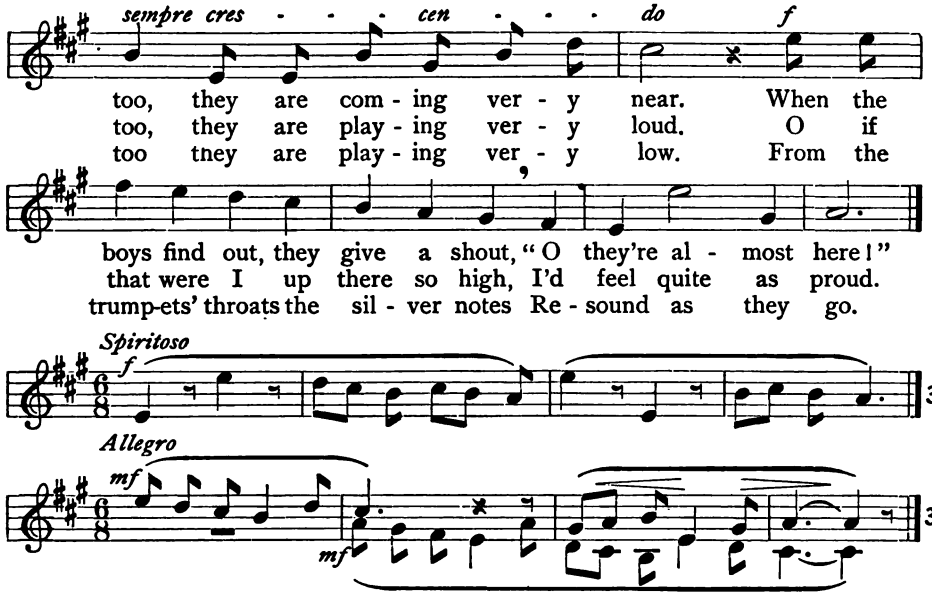
BELLE AMES

BENJ. E. WOOLF

Adapted from the Comic Opera "Fantine"

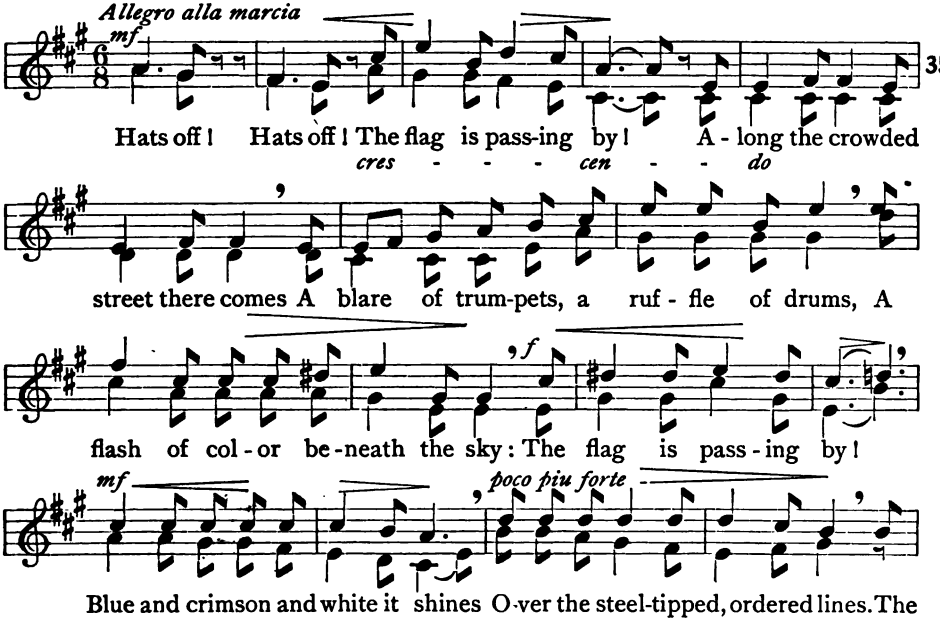


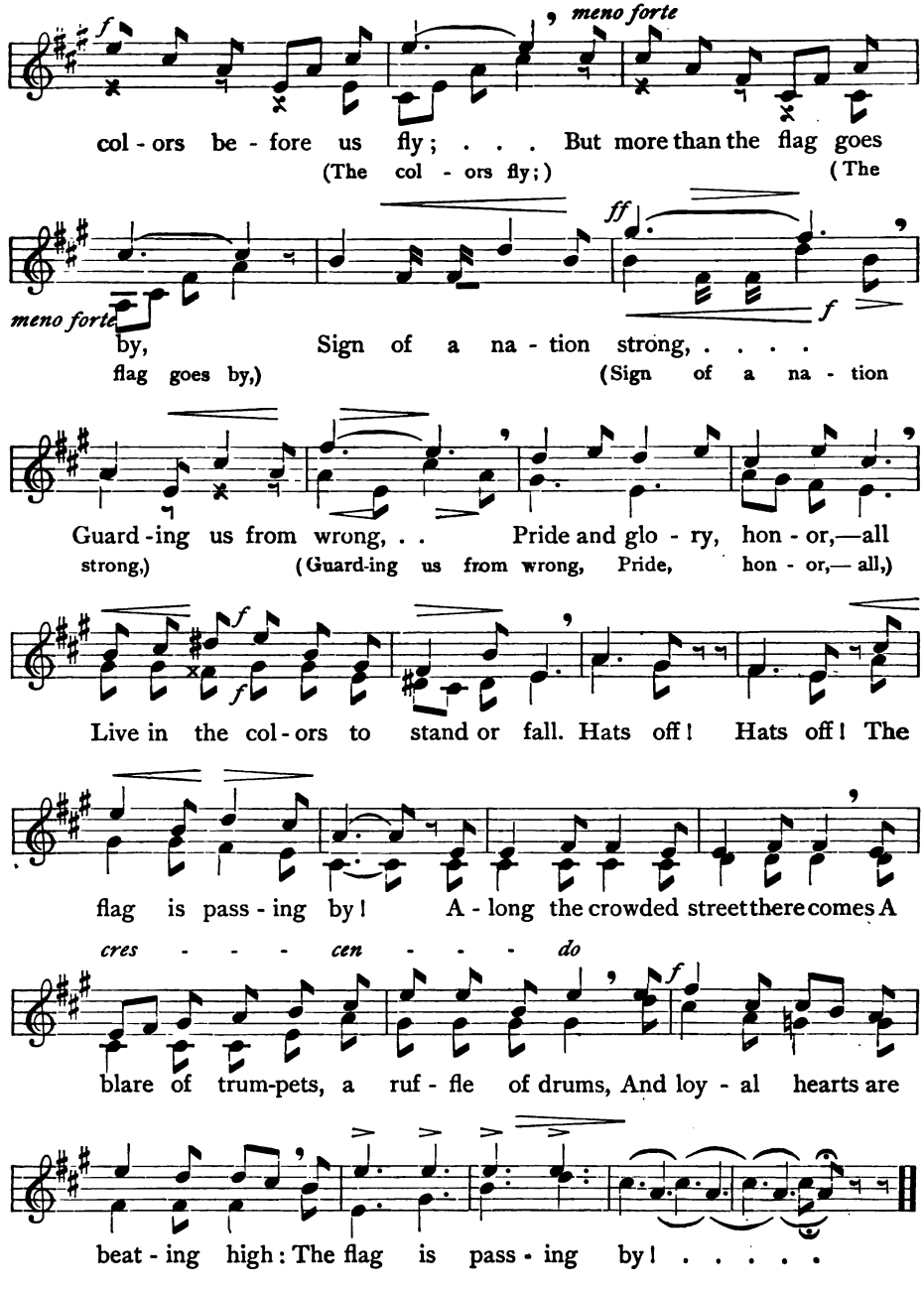
1. O hark! Here comes the cir - cus With ban-ners and trappings gay! Be - fore the band po - lice - men grand Will ride to clear the way. Toot-a - too, they are com - ing, toot - a - too, they are com - ing, toot - a -
2. Now see the gild - ed cag - es, The clown with a paint-ed face, The cam - els meek, the hors - es sleek, The bandmen in their place. Toot-a - too, they are play - ing, toot - a - too, they are play - ing, toot - a -
3. The gor-geous sight is o - ver, The peo - ple have gone a - way, But still it seems as if in dreams I heard those bandmen play. Toot-a - too, they are play - ing, toot - a - too, they are play - ing, toot - a -

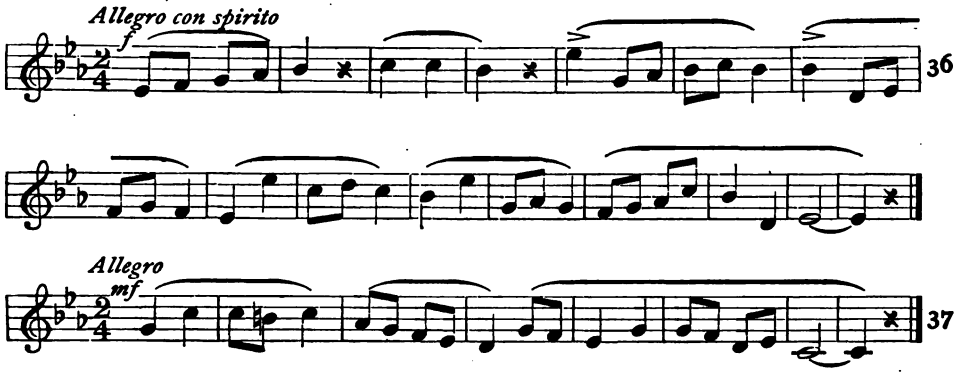


THE FLAG GOES BY

HENRY HOLCOMB BENNETT C. E. CONNEW



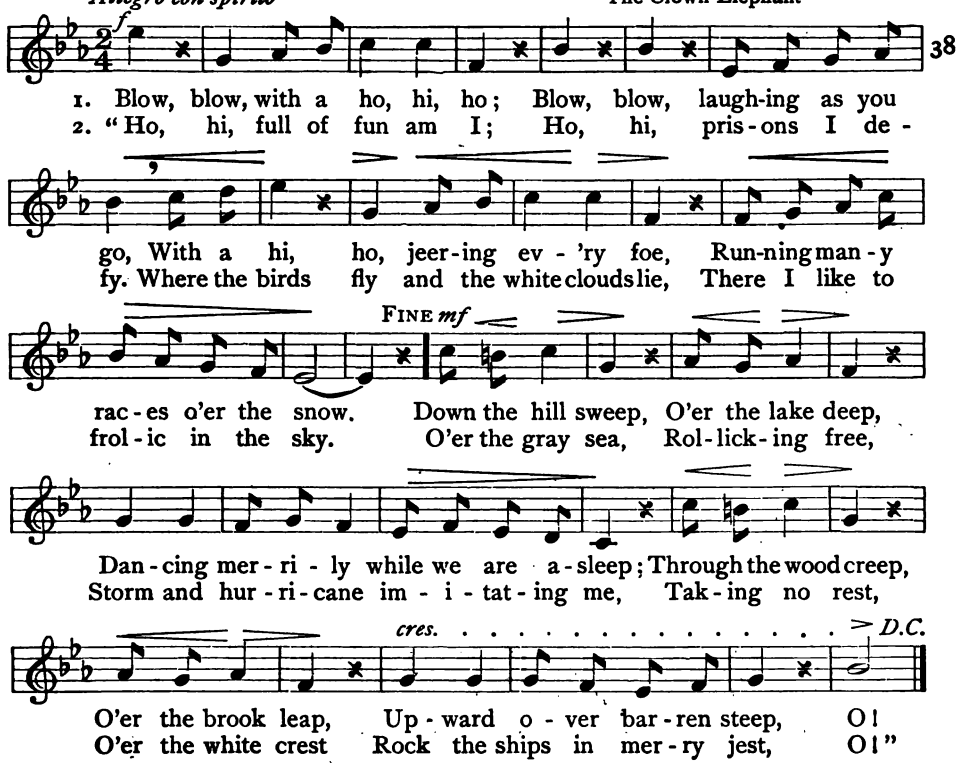

f
meno forte
col - ors be - fore us fly; . . . But more than the flag goes
(The col - ors fly;) (The
ff
meno forte
f
by, Sign of a na - tion strong, ...
flag goes by,) (Sign of a na - tion
Guard - ing us from wrong, . . Pride and glo - ry, hon - or,—all
strong,) (Guard-ing us from wrong, Pride, hon - or,— all,)
f
f
Live in the col - ors to stand or fall. Hats off! Hats off! The
flag is pass - ing by! A - long the crowded street there comes A
cres - - - cen - - - do
f
blare of trum-pets, a ruf - fle of drums, And loy - al hearts are
beat - ing high: The flag is pass - ing by! . . . . .



THE SAUCY WIND

M. B. WILLIS

E. R. KROEGER
Arr. from the Pianoforte Composition
"The Clown Elephant"



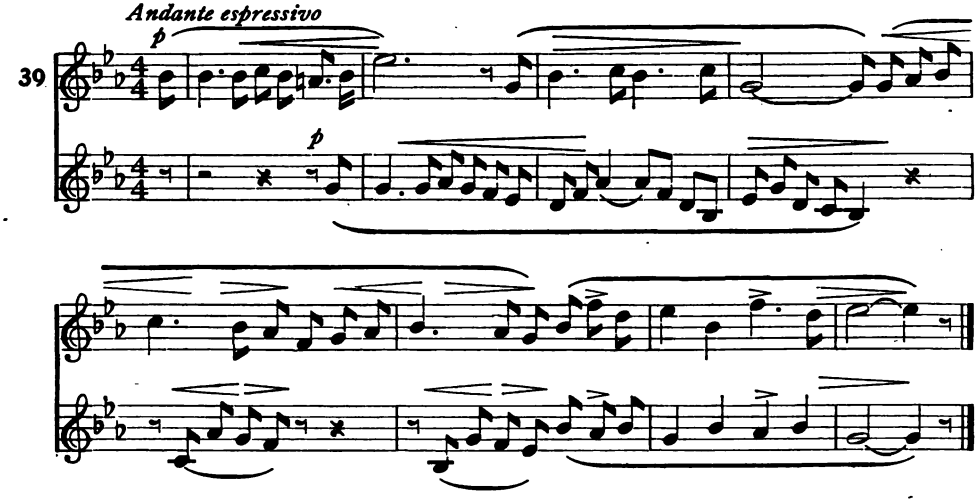
1. Blow, blow, with a ho, hi, ho; Blow, blow, laugh-ing as you
2. "Ho, hi, full of fun am I; Ho, hi, pris-ons I de-

go, With a hi, ho, jeer-ing ev-'ry foe, Run-ning man-y
fy. Where the birds fly and the white clouds lie, There I like to

rac-es o'er the snow. Down the hill sweep, O'er the lake deep,
frol-ic in the sky. O'er the gray sea, Rol-lick-ing free,

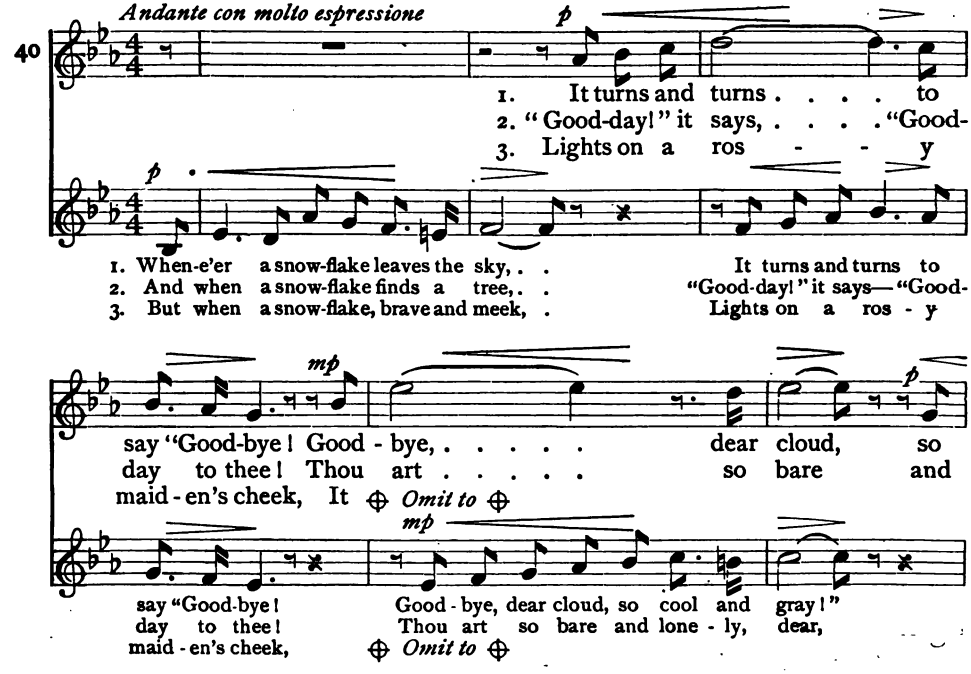
Dan-cing mer-ri-ly while we are a-sleep; Through the wood creep,
Storm and hur-ri-cane im-i-tat-ing me, Tak-ing no rest,

O'er the brook leap, Up-ward o-ver bar-ren steep, O!
O'er the white crest Rock the ships in mer-ry jest, O!"

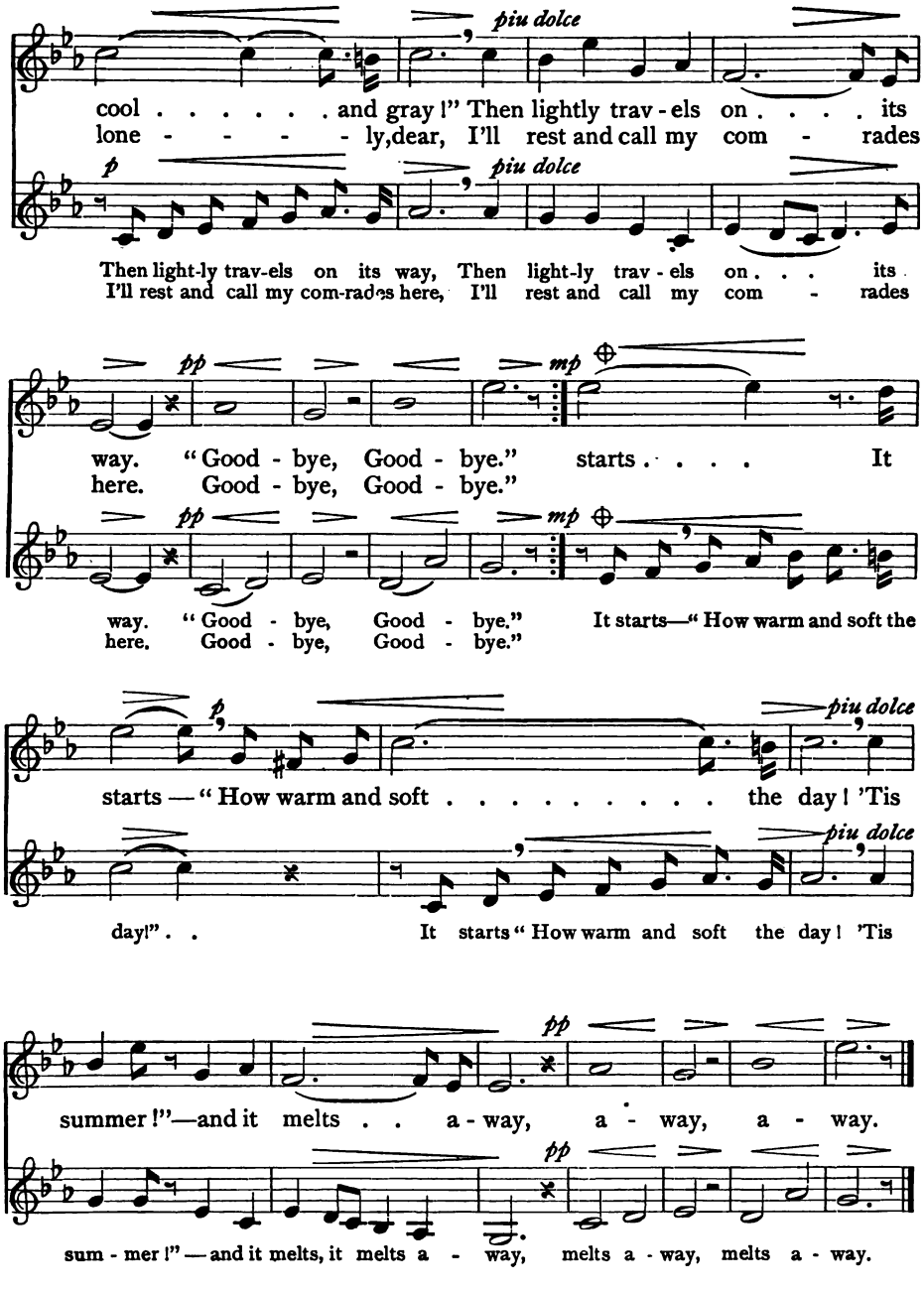


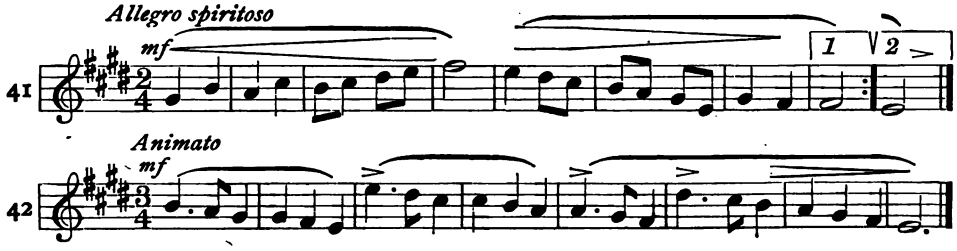
WHENE'ER A SNOW-FLAKE LEAVES THE SKY[1].

MARY MAPES DODGE — C. B. EDMUNDS



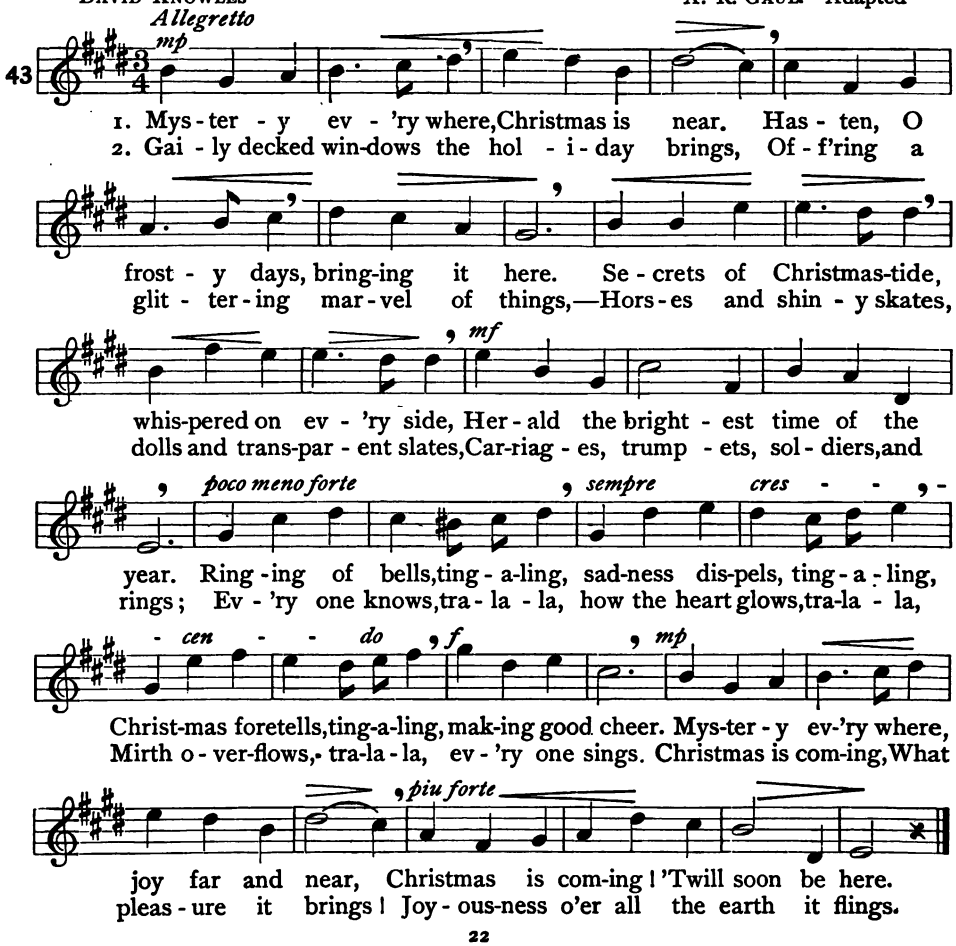
[1] From "Along the Way," copyright, 1879, by MARY MAPES DODGE, and published by CHARLES SCRIBNER'S SONS


piu dolce
cool . . . . . and gray!" Then lightly trav - els on . . . . its
lone - - - - - ly, dear, I'll rest and call my com - rades
p
piu dolce
Then light-ly trav-els on its way, Then light-ly trav - els on . . . its
I'll rest and call my com-rades here, I'll rest and call my com - rades
pp
mp
way. "Good - bye, Good - bye." starts . . . . It
here. Good - bye, Good - bye."
pp
mp
way. "Good - bye, Good - bye." It starts—"How warm and soft the
here. Good - bye, Good - bye."
p
piu dolce
starts—"How warm and soft . . . . . the day! 'Tis
piu dolce
day!" . . It starts "How warm and soft the day! 'Tis
pp
summer!"—and it melts . . a - way, a - way, a - way.
pp
sum - mer!"—and it melts, it melts a - way, melts a - way, melts a - way.



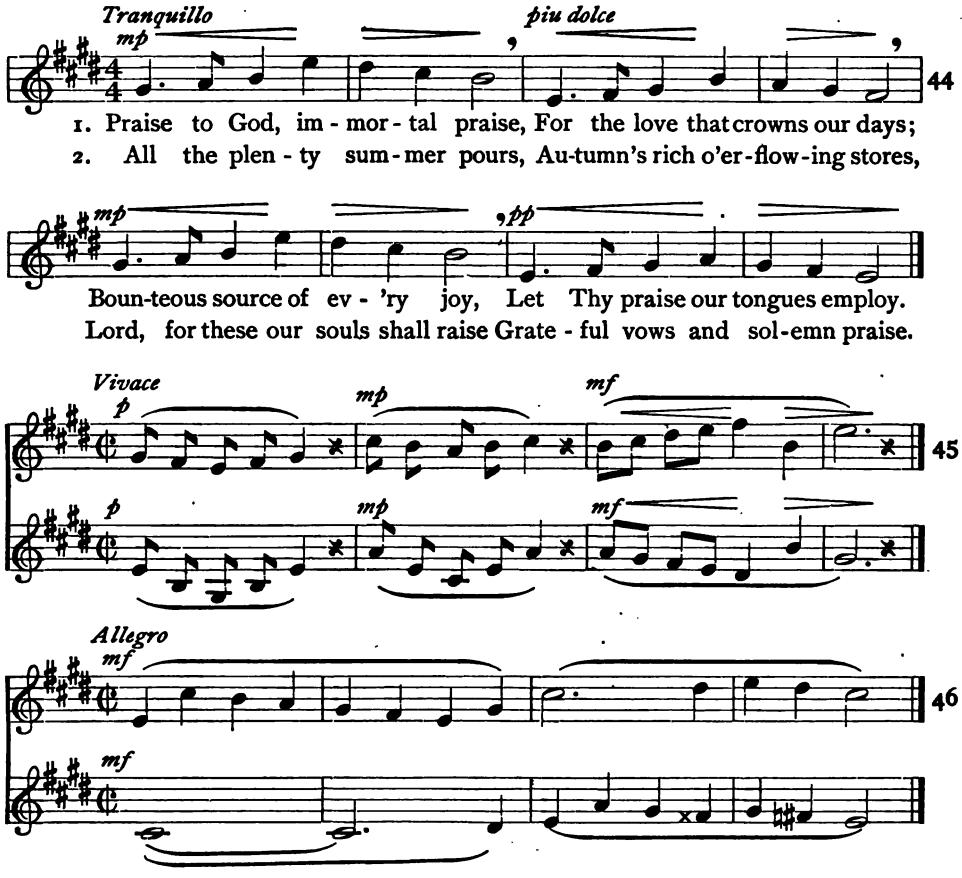
JOLLY CHRISTMAS

DAVID KNOWLES — A. R. GAUL. Adapted



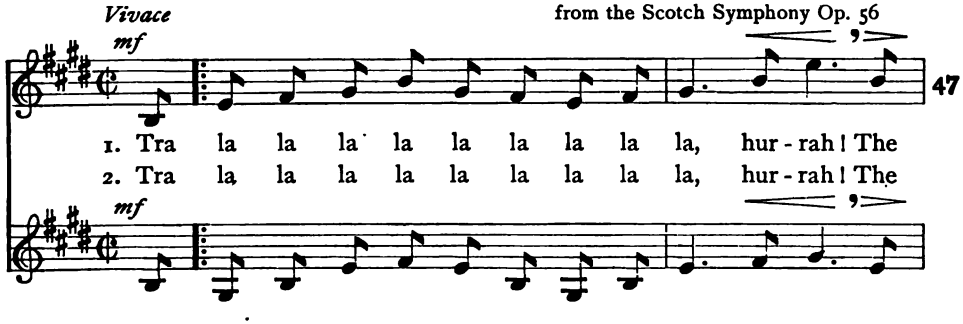
Innocents

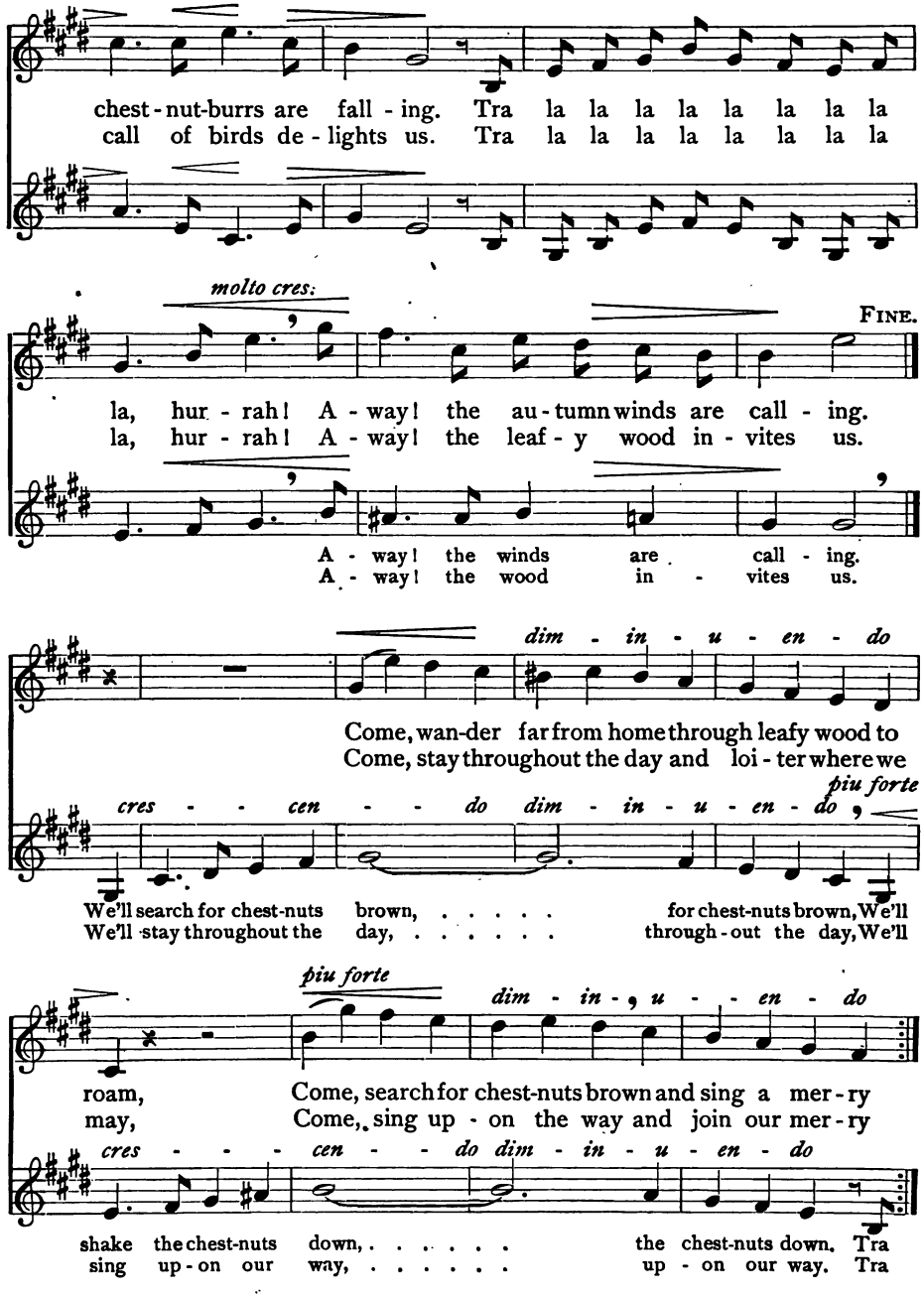
L. BARBAULD — German Folk Tune

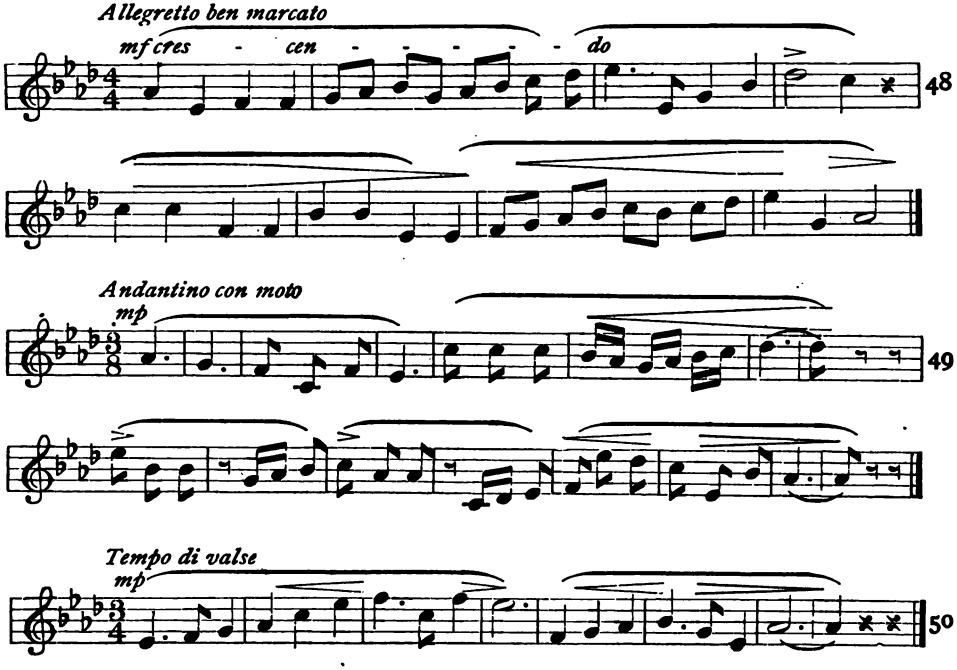


GOING A-NUTTING

LOUIS MILLARD — MENDELSSOHN. Arr. by HARVEY WORTHINGTON LOOMIS from the Scotch Symphony Op. 56

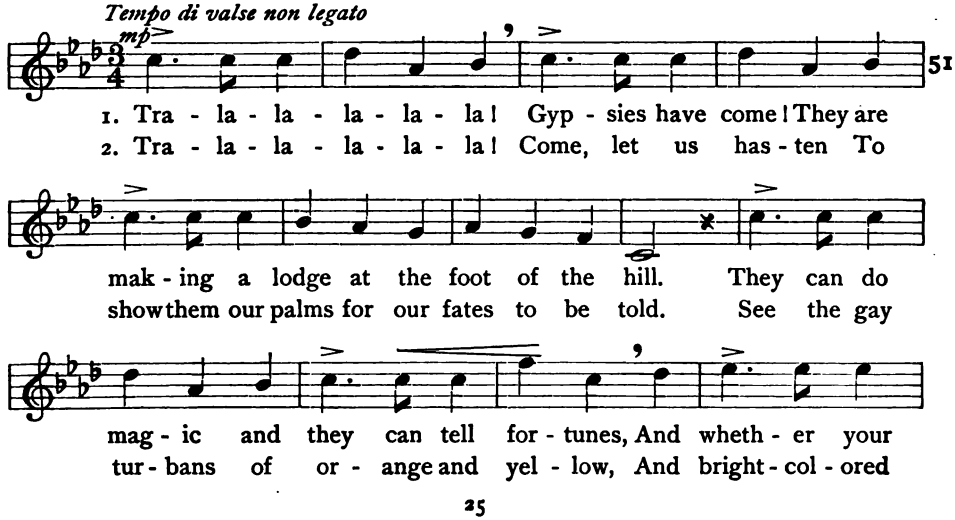



chest-nut-burrs are fall - ing. Tra la la la la la la la la
call of birds de - lights us. Tra la la la la la la la la
molto cres:
FINE.
la, hur - rah! A - way! the au - tumn winds are call - ing.
la, hur - rah! A - way! the leaf - y wood in - vites us.
A - way! the winds are call - ing.
A - way! the wood in - vites us.
dim - in - u - en - do
Come, wan-der far from home through leafy wood to
Come, stay throughout the day and loi - ter where we
cres - - cen - - do dim - in - u - en - do
piu forte
We'll search for chest-nuts brown, ... for chest-nuts brown, We'll
We'll stay throughout the day, ... through - out the day, We'll
piu forte
dim - in - u - en - do
roam, Come, search for chest-nuts brown and sing a mer - ry
may, Come, sing up - on the way and join our mer - ry
cres - - - cen - - do dim - in - u - en - do
shake the chest-nuts down, ... the chest-nuts down. Tra
sing up - on our way, ... up - on our way. Tra



THE GYPSY CAMP

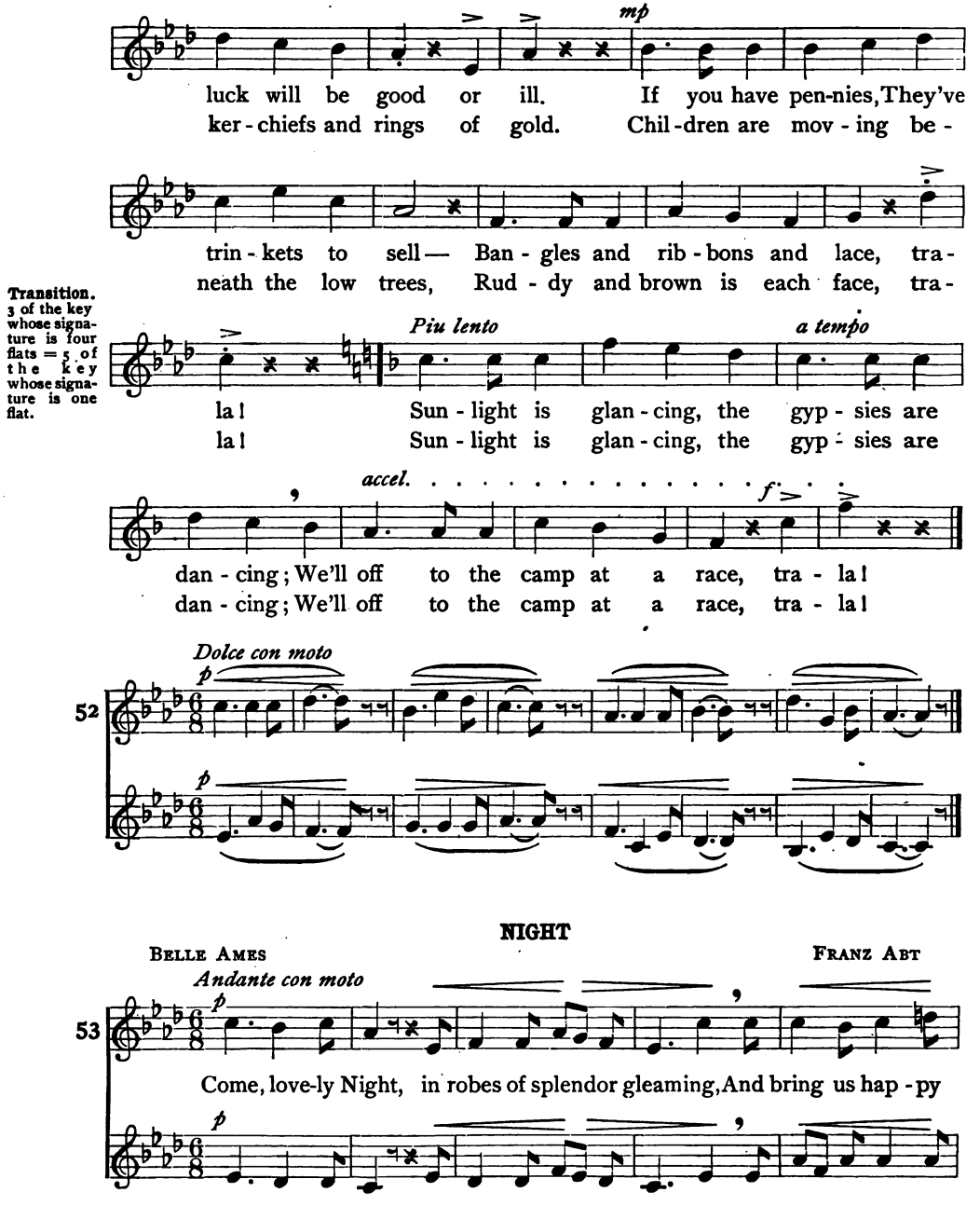
HARVEY WORTHINGTON LOOMIS HARVEY WORTHINGTON LOOMIS



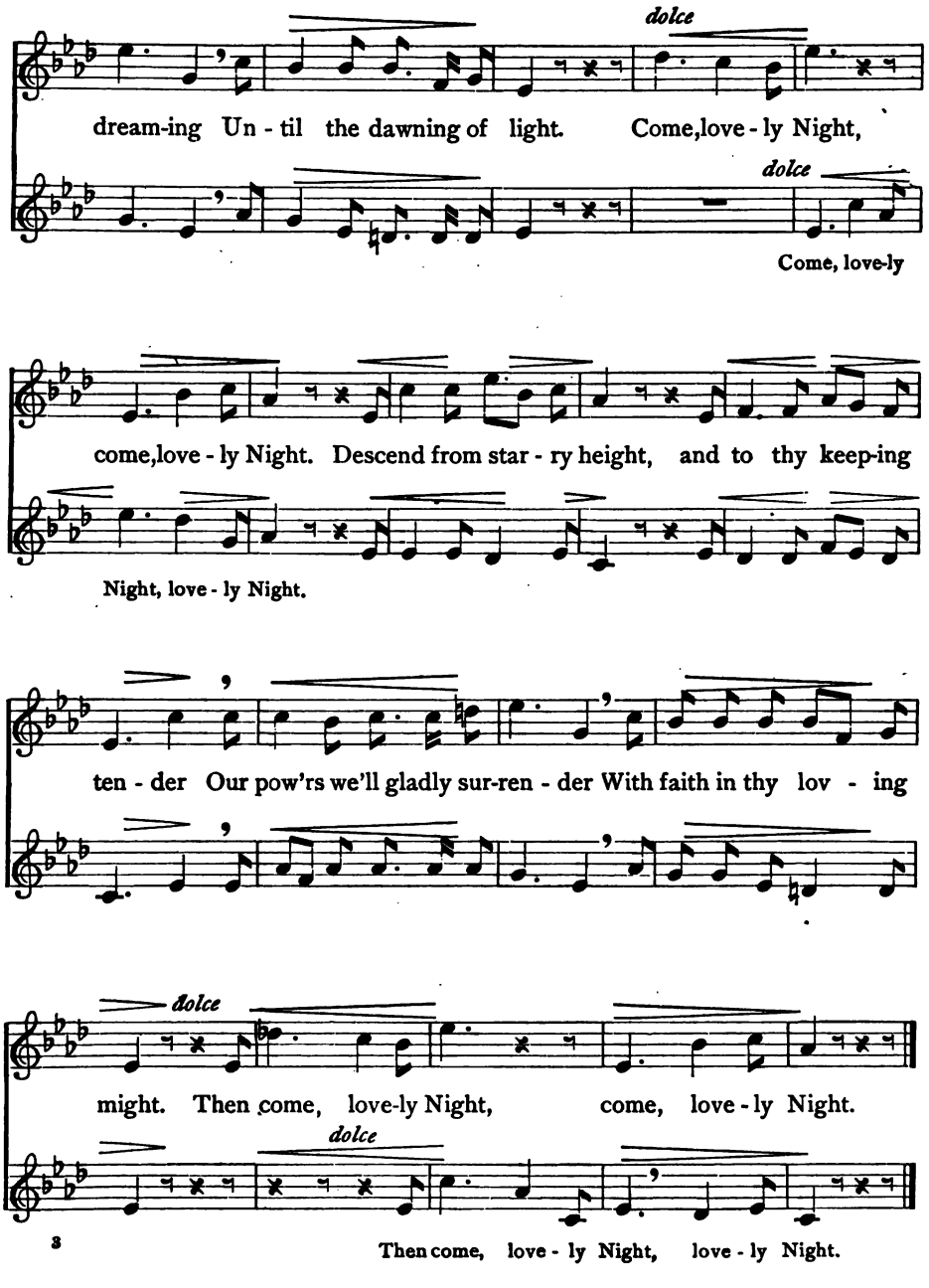
1. Tra - la - la - la - la - la! Gyp - sies have come! They are
2. Tra - la - la - la - la - la! Come, let us has - ten To

mak - ing a lodge at the foot of the hill. They can do
show them our palms for our fates to be told. See the gay

mag - ic and they can tell for - tunes, And wheth - er your
tur - bans of or - ange and yel - low, And bright - col - ored



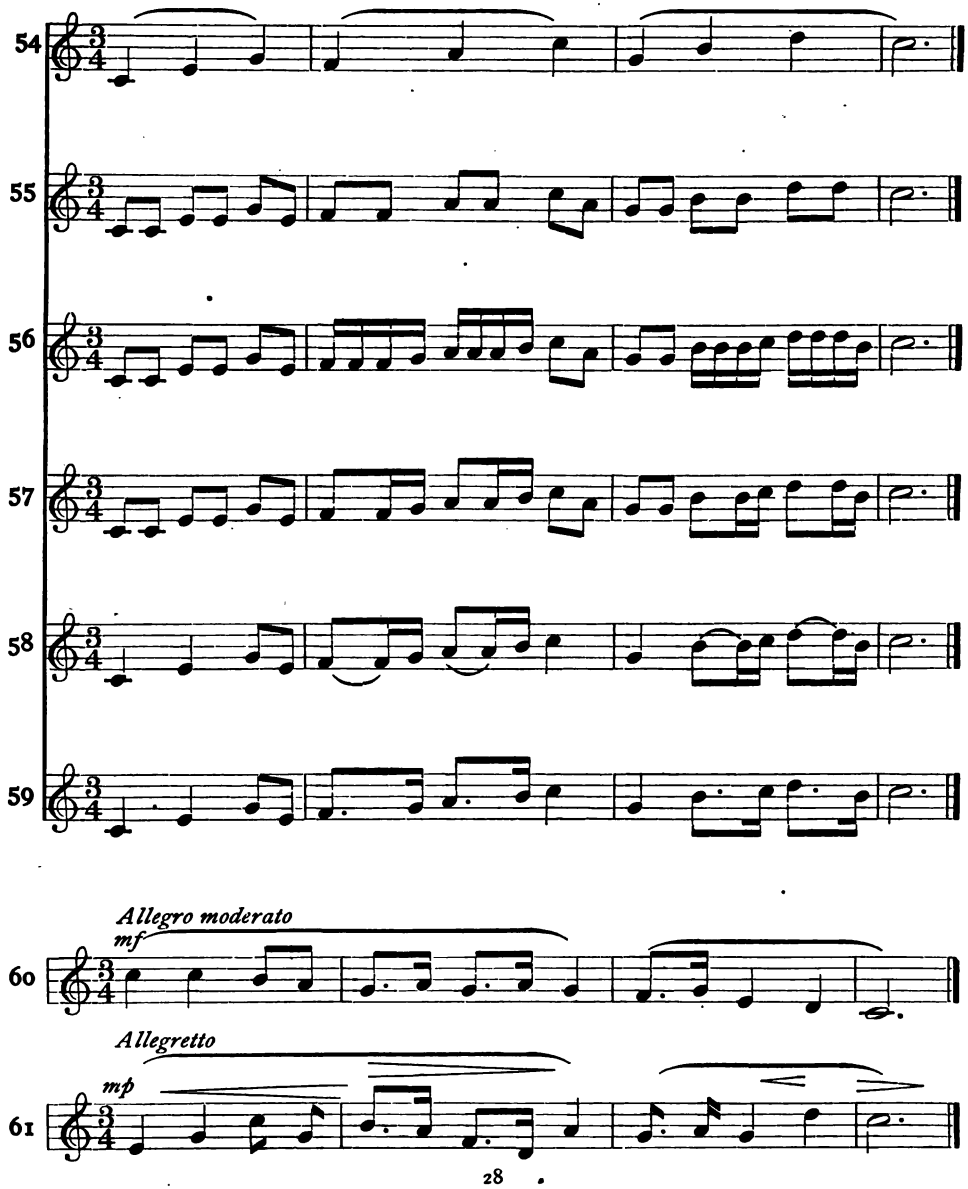
Transition. 3 of the key whose signature is four flats = 5 of the key whose signature is one flat.

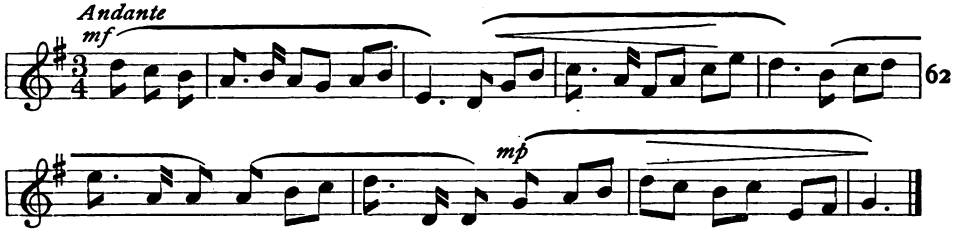

dolce
dream-ing Un - til the dawning of light. Come, love - ly Night,
dolce
Come, love-ly
come, love - ly Night. Descend from star - ry height, and to thy keep-ing
Night, love - ly Night.
ten - der Our pow'rs we'll gladly sur-ren - der With faith in thy lov - ing
dolce
might. Then come, love-ly Night, come, love - ly Night.
dolce
Then come, love - ly Night, love - ly Night.

Part II

Rhythmic Types and Rhythmic Figures Extended

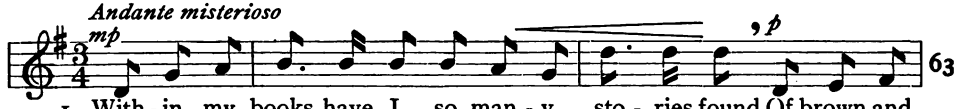
Chapter I—Review



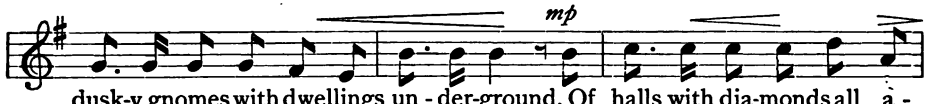


UNDERGROUND TREASURES

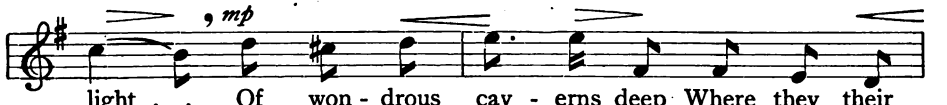
CELIA STANDISH — German Folk Tune



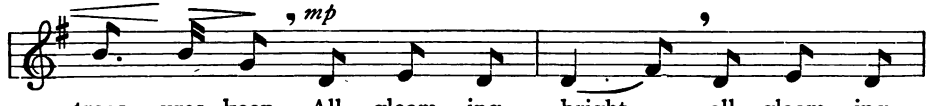
1. With-in my books have I so man-y sto-ries found Of brown and
2. I wish that I could find those hid-den dwellings old, Where gnomes with



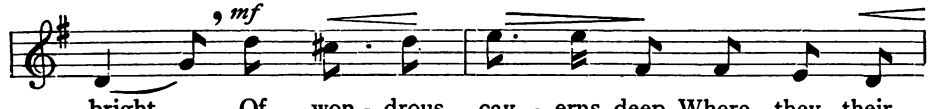
dusk-y gnomes with dwellings un-der-ground, Of halls with dia-monds all a-
snow-y hair their priceless treasures hold; But ne'er I'll see those won-ders



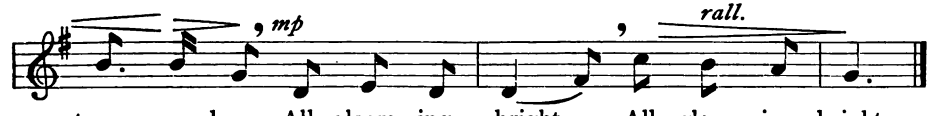
light, . . Of won-drous cav-erns deep Where they their
rare. . . Just in my fair-y book For won-ders



treas-ures keep, All gleam-ing bright, all gleam-ing
I must look; I'll find them there, I'll find them

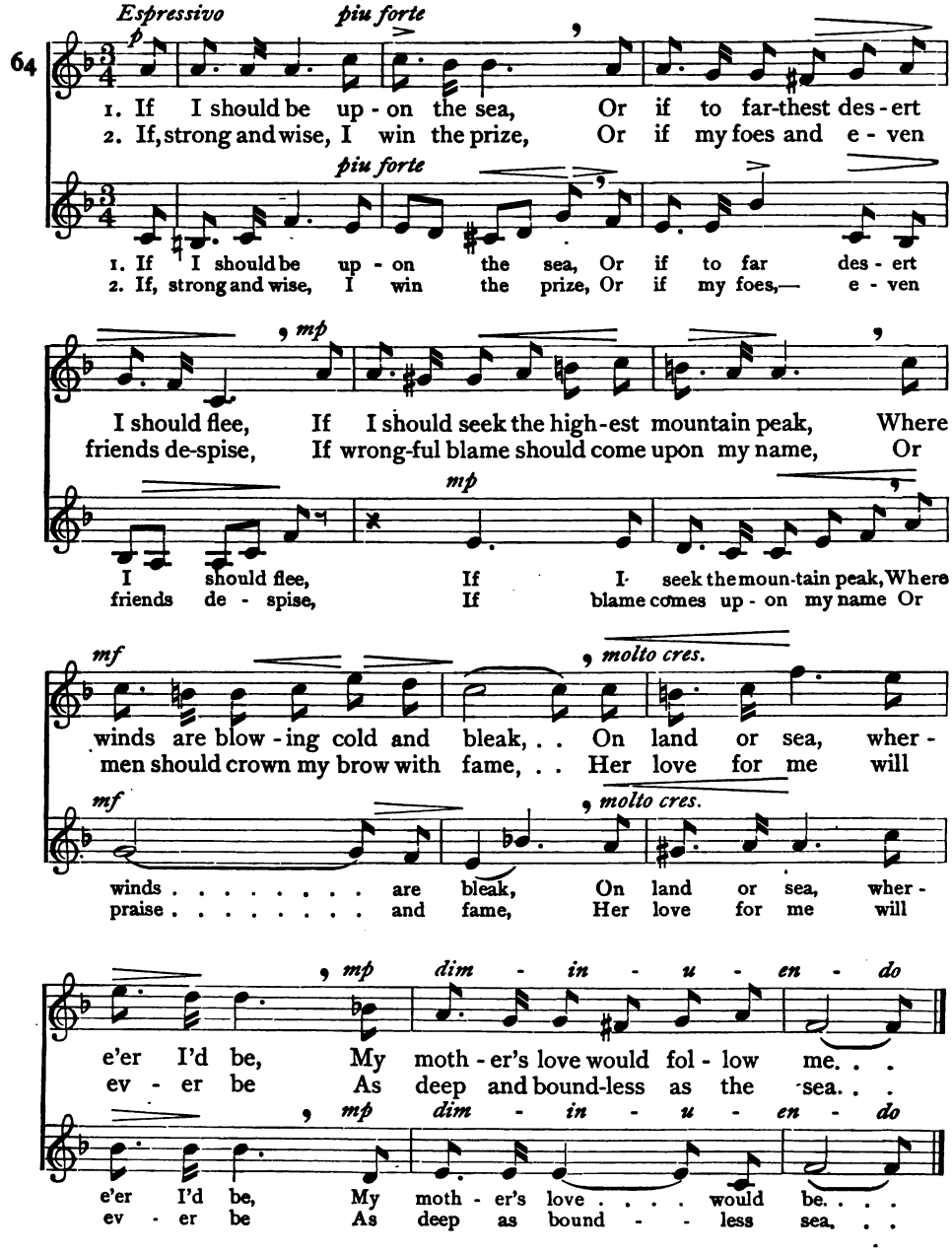


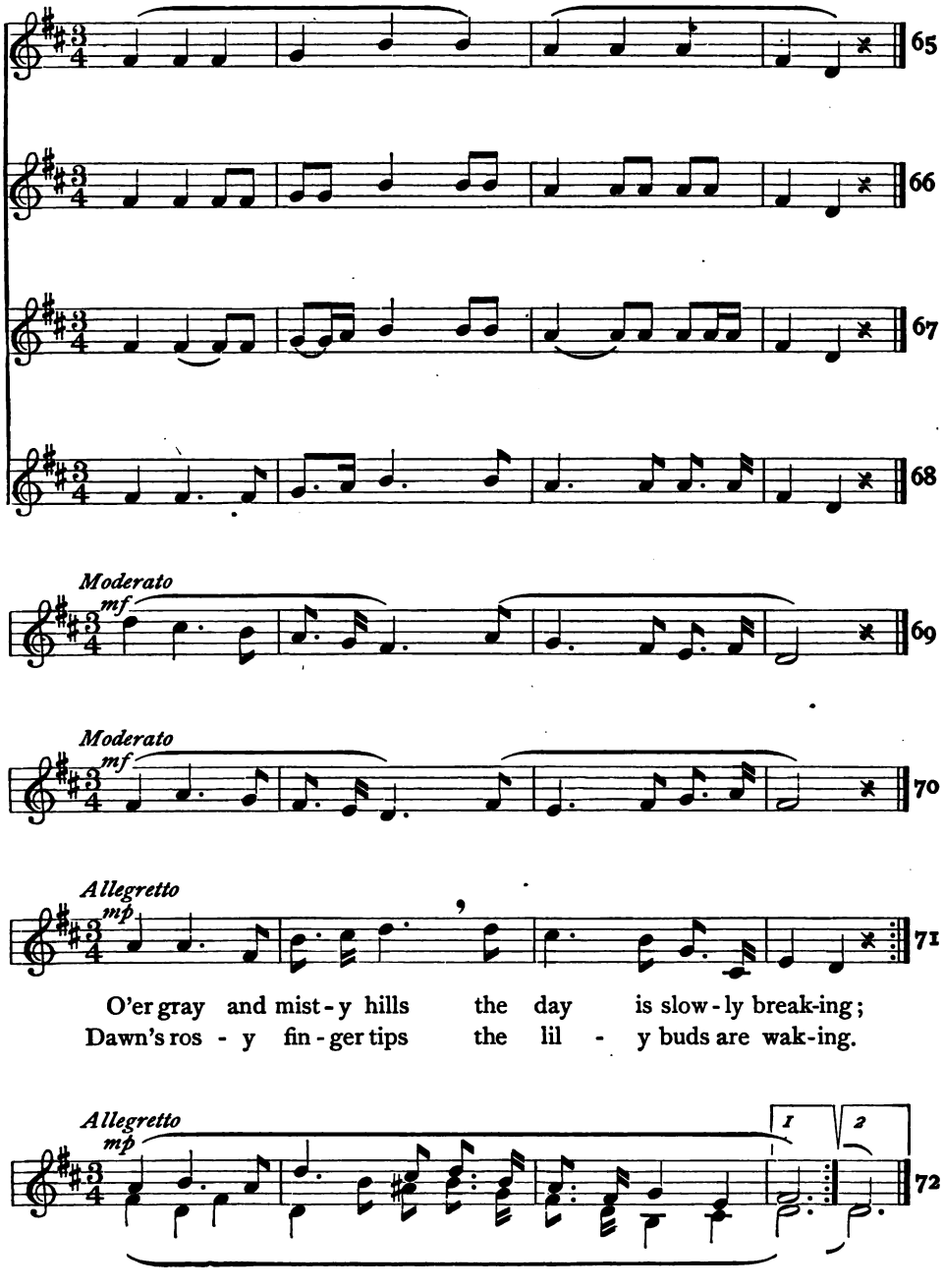
bright, . Of won-drous cav-erns deep Where they their
there. . . Just in my fair-y book For won-ders



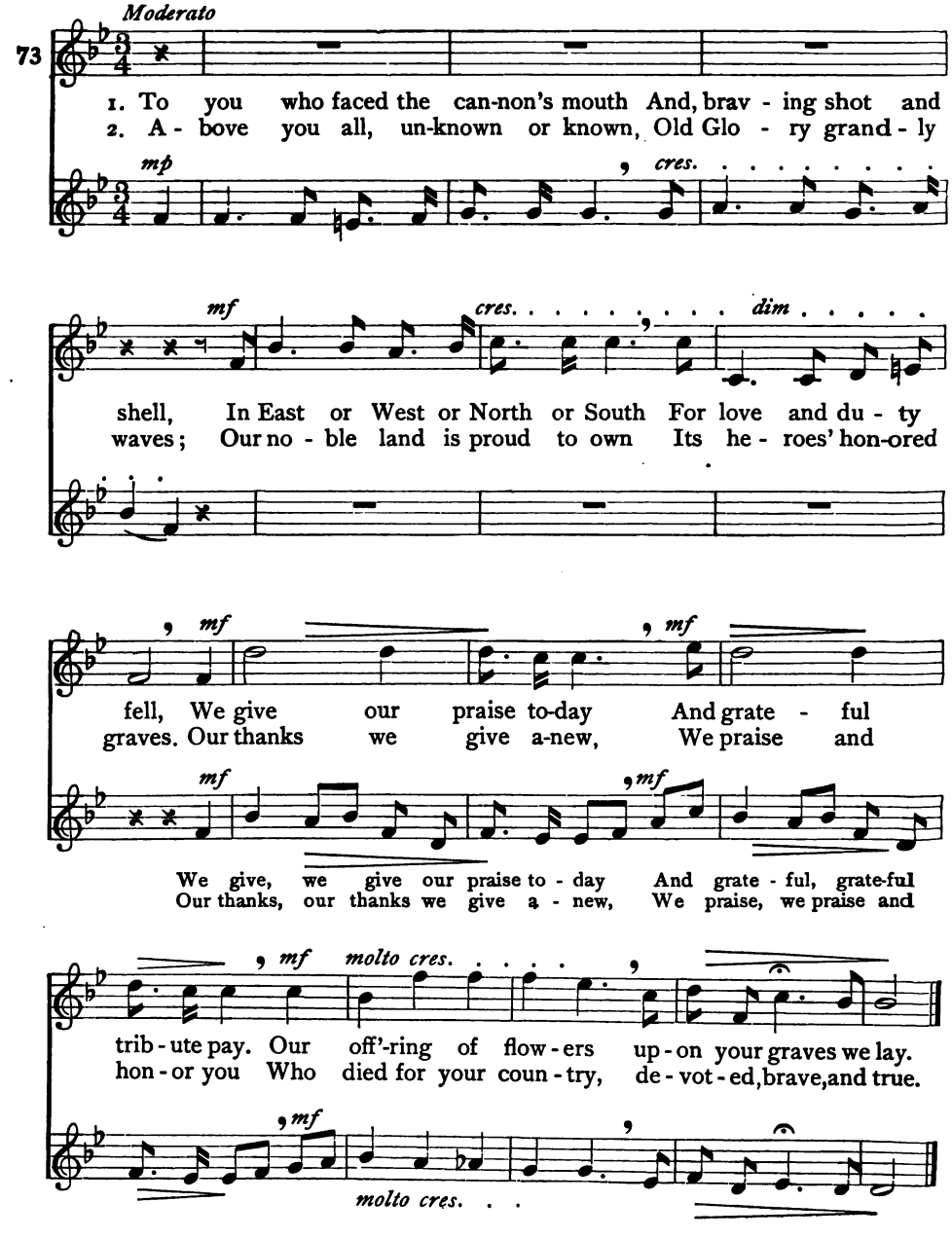
treas-ures keep, All gleam-ing bright, All gleam-ing bright.
I must look; I'll find them there, I'll find them there.

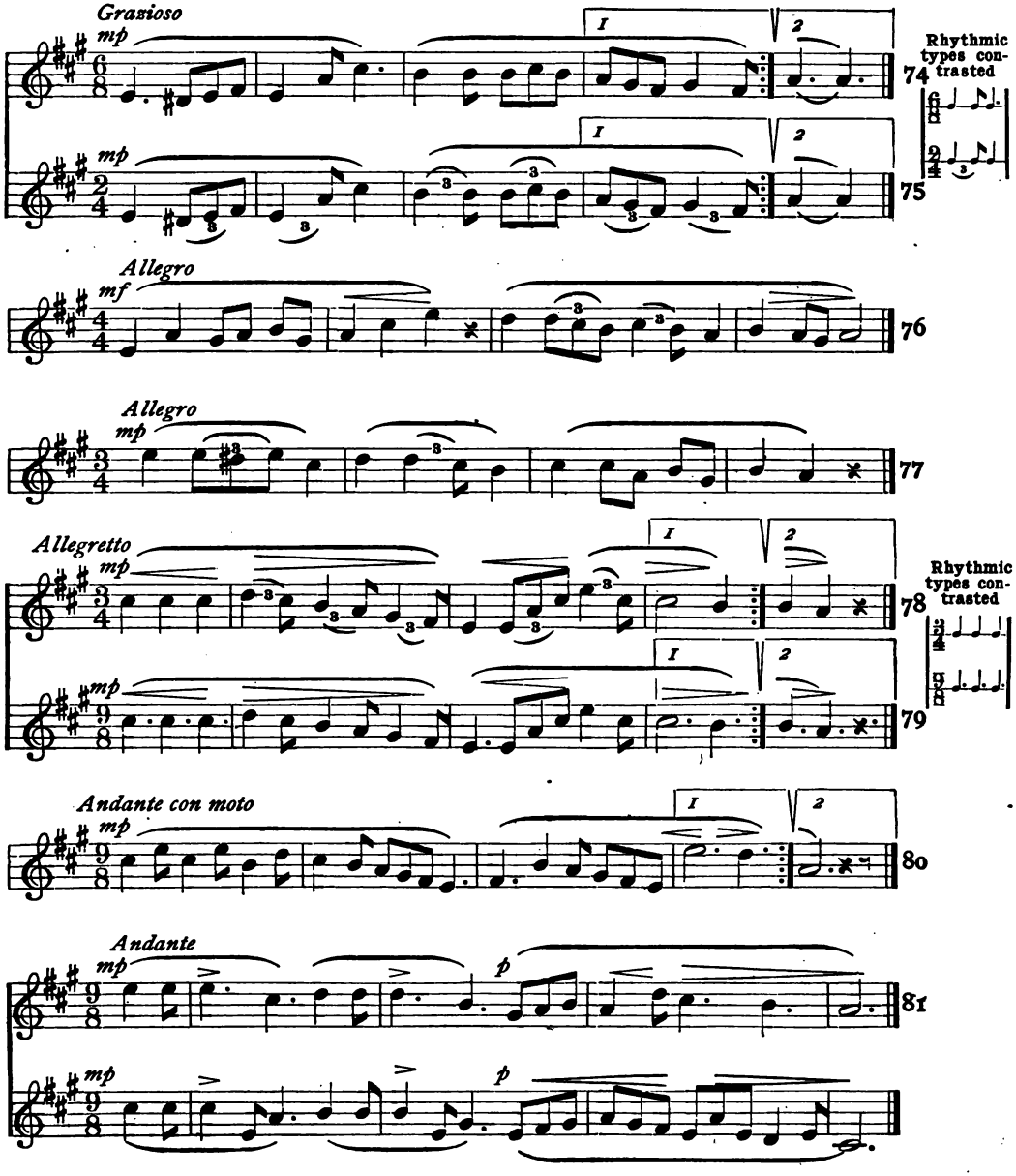
M. B. WILLIS HARVEY WORTHINGTON LOOMIS




65
66
67
68
Moderato
mf
69
Moderato
mf
70
Allegretto
mp
71
O'er gray and mist-y hills the day is slow-ly break-ing;
Dawn's ros - y fin-ger tips the lil - y buds are wak-ing.
Allegretto
mp
1
2
72

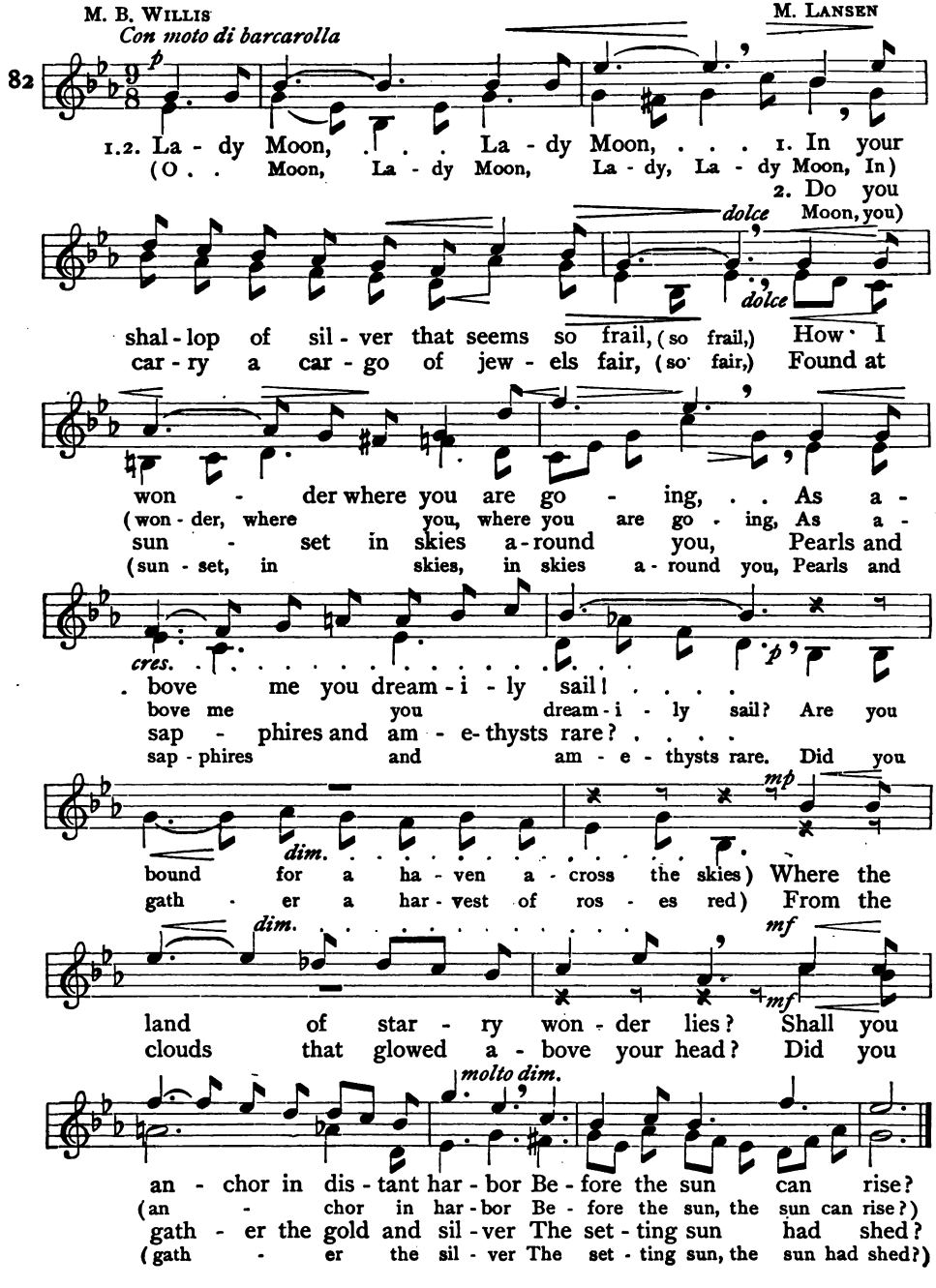
DAVID KNOWLES M. WHITE

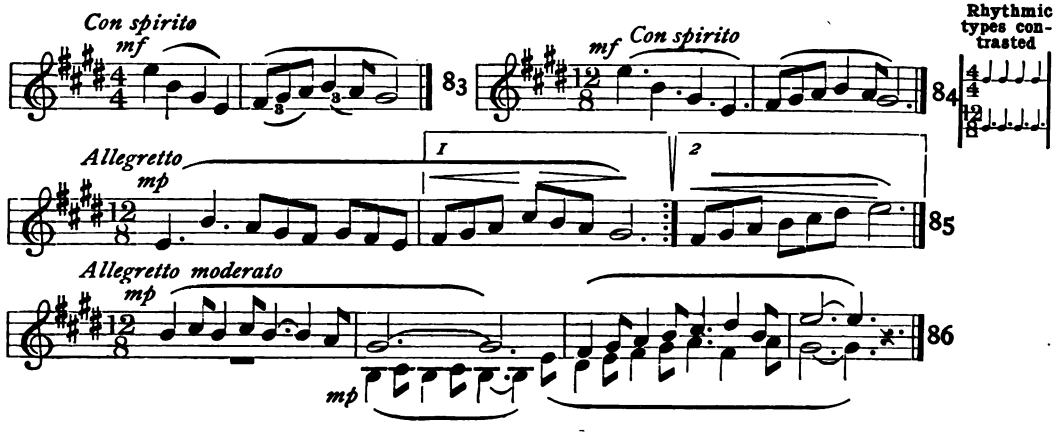



Grazioso
mp
Rhythmic types contrasted
74
75
Allegro
mf
76
Allegro
mp
77
Allegretto
mp
Rhythmic types contrasted
78
79
Andante con moto
mp
80
Andante
mp
p
81

M. B. WILLIS
Con moto di barcarolla

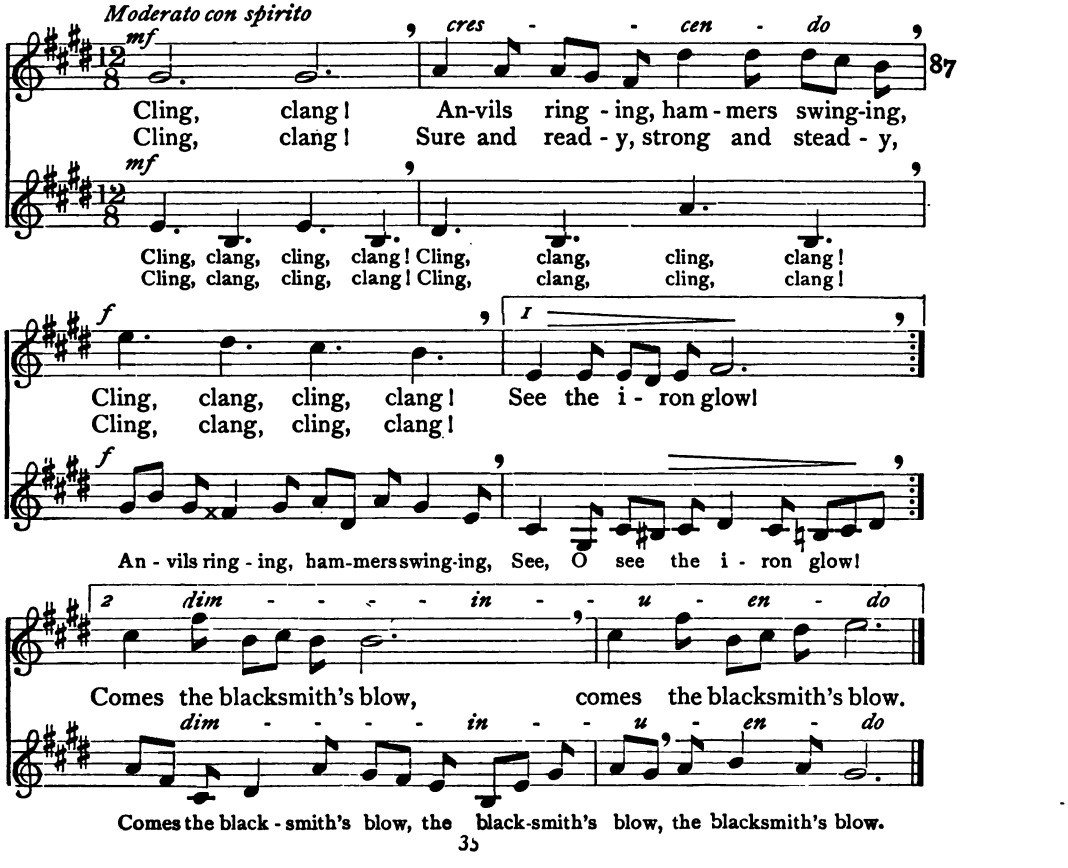
M. LANSEN

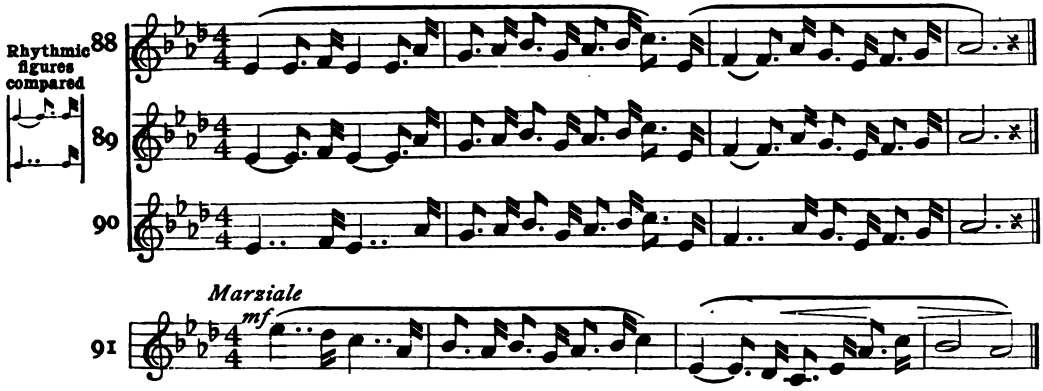




THE BLACKSMITH

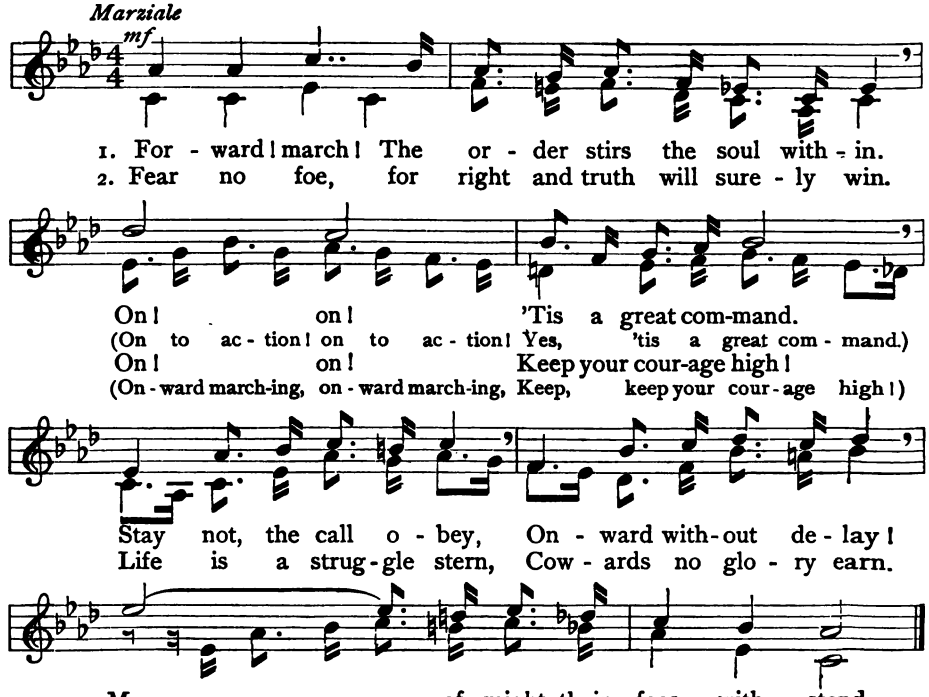
LOUIS MILLARD — F. REMSEN





FORWARD!

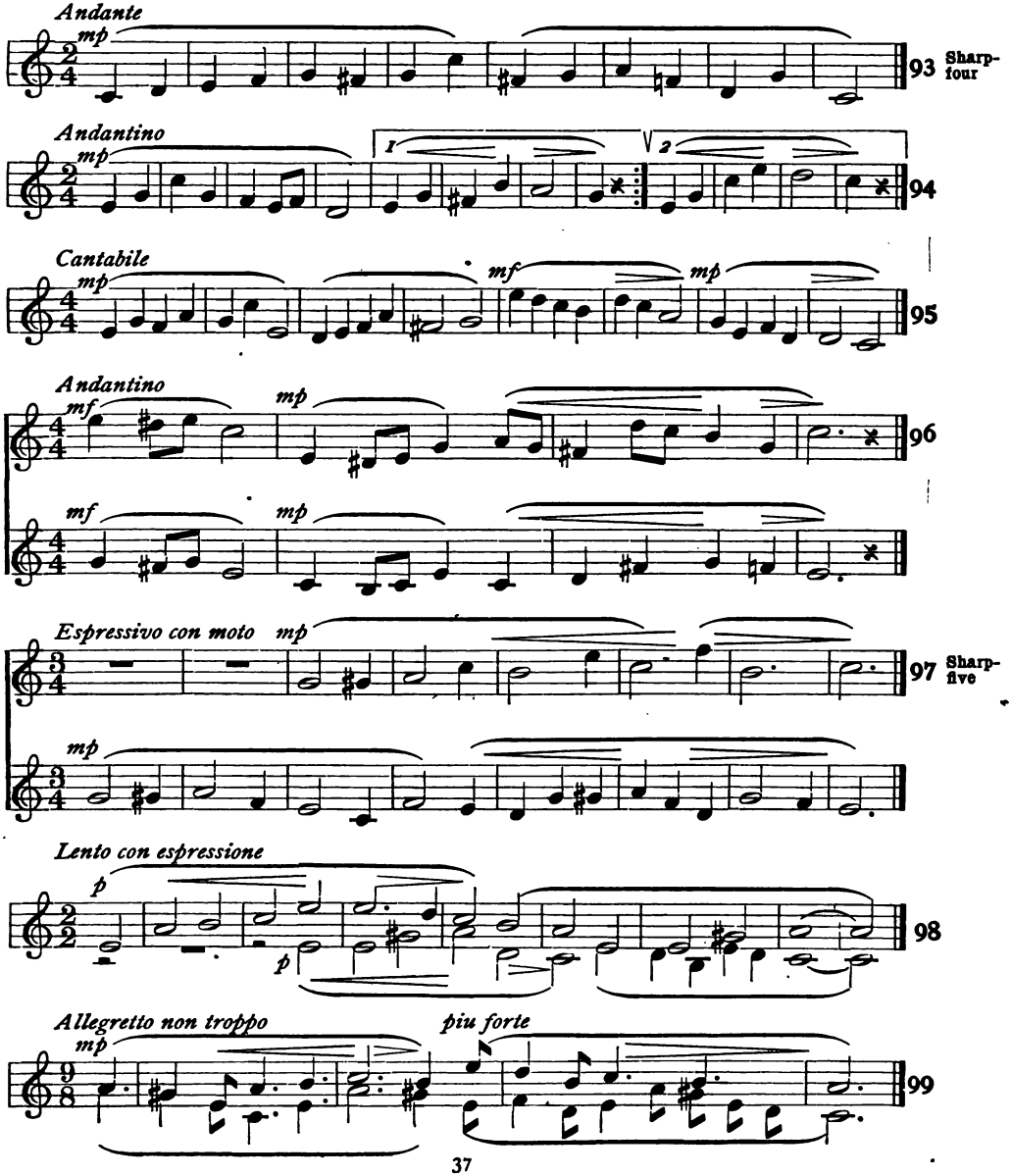
M. A. L. LANE — L. EDWARDS

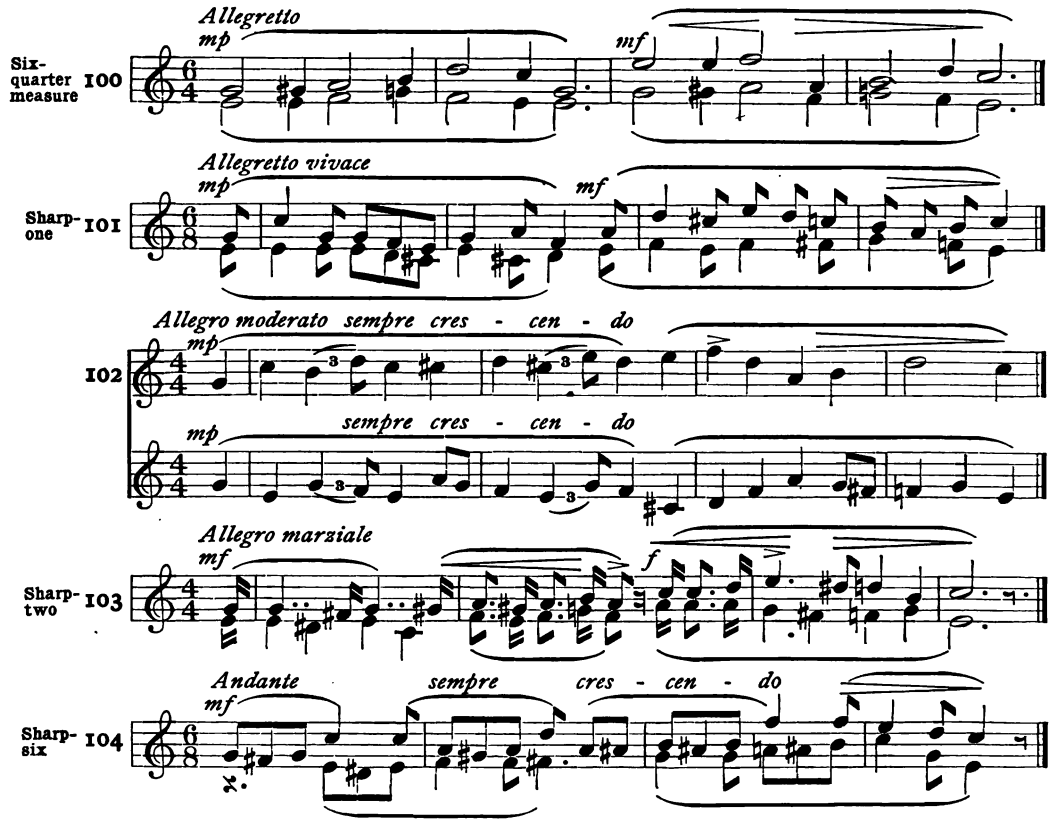


Part III

Intermediate Sharps and Flats Approached or Followed by Skips; Six-Quarter Measure

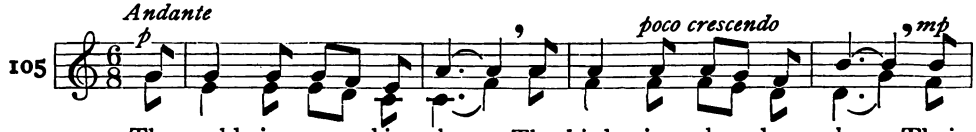
Chapter I—Intermediate Sharps; Six-Quarter Measure



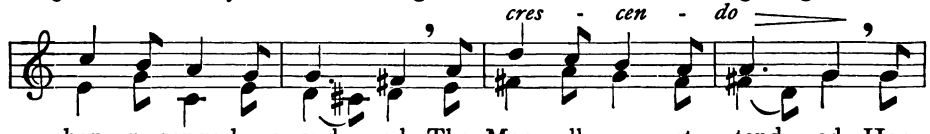


THE MOON AND HER CHILDREN

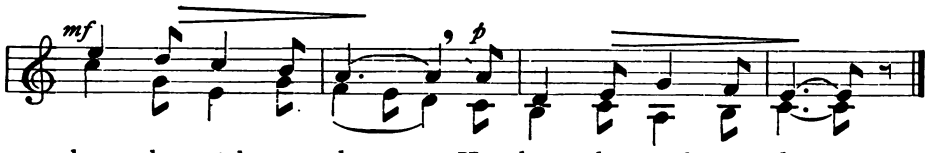
NATHAN HASKELL DOLE — FRANZ ABT



1. The world is wrapped in sleep. The birds in slum-ber deep Their
2. She mur-murs with a sigh, "No chil-dren dear have I. . . The
3. O Moon, thy chil-dren bright Are stars with shin-ing light. Ah,



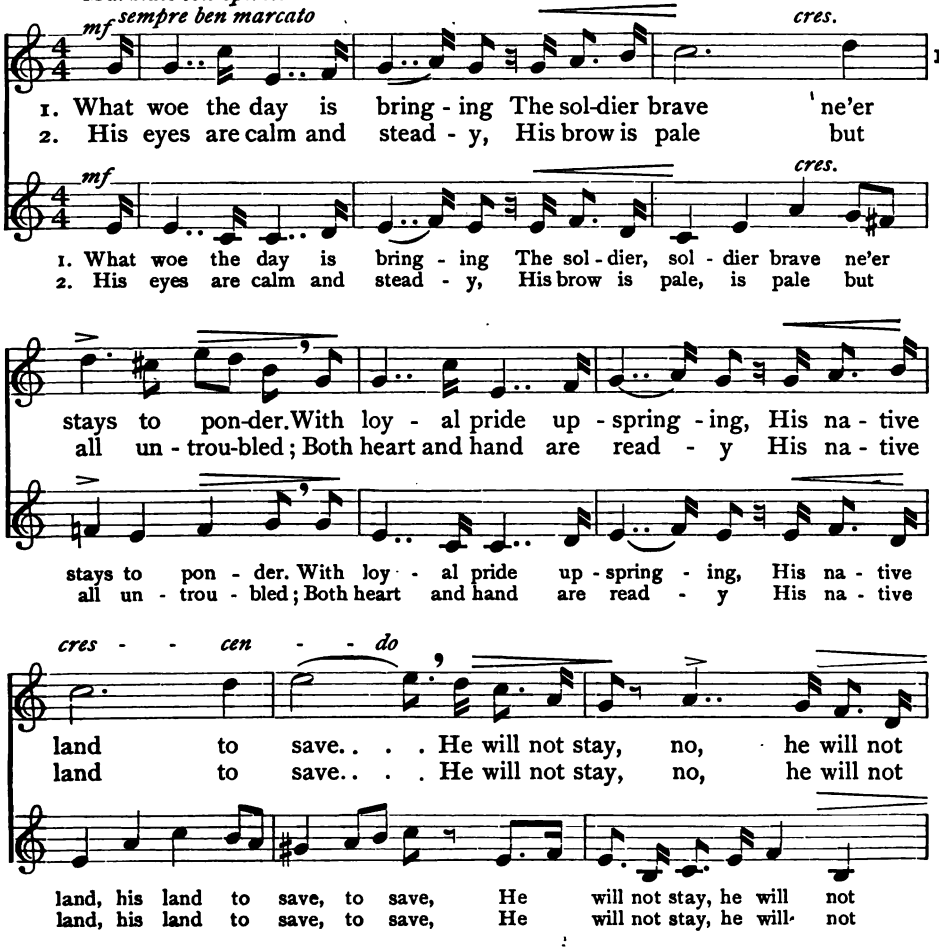
hap-py songs have end-ed. The Moon all un-at-tend-ed Her
Sun has thou-sands dai-ly Be-neath him play-ing gai-ly. Must
do not let it grieve thee Be-cause we chil-dren leave thee. The

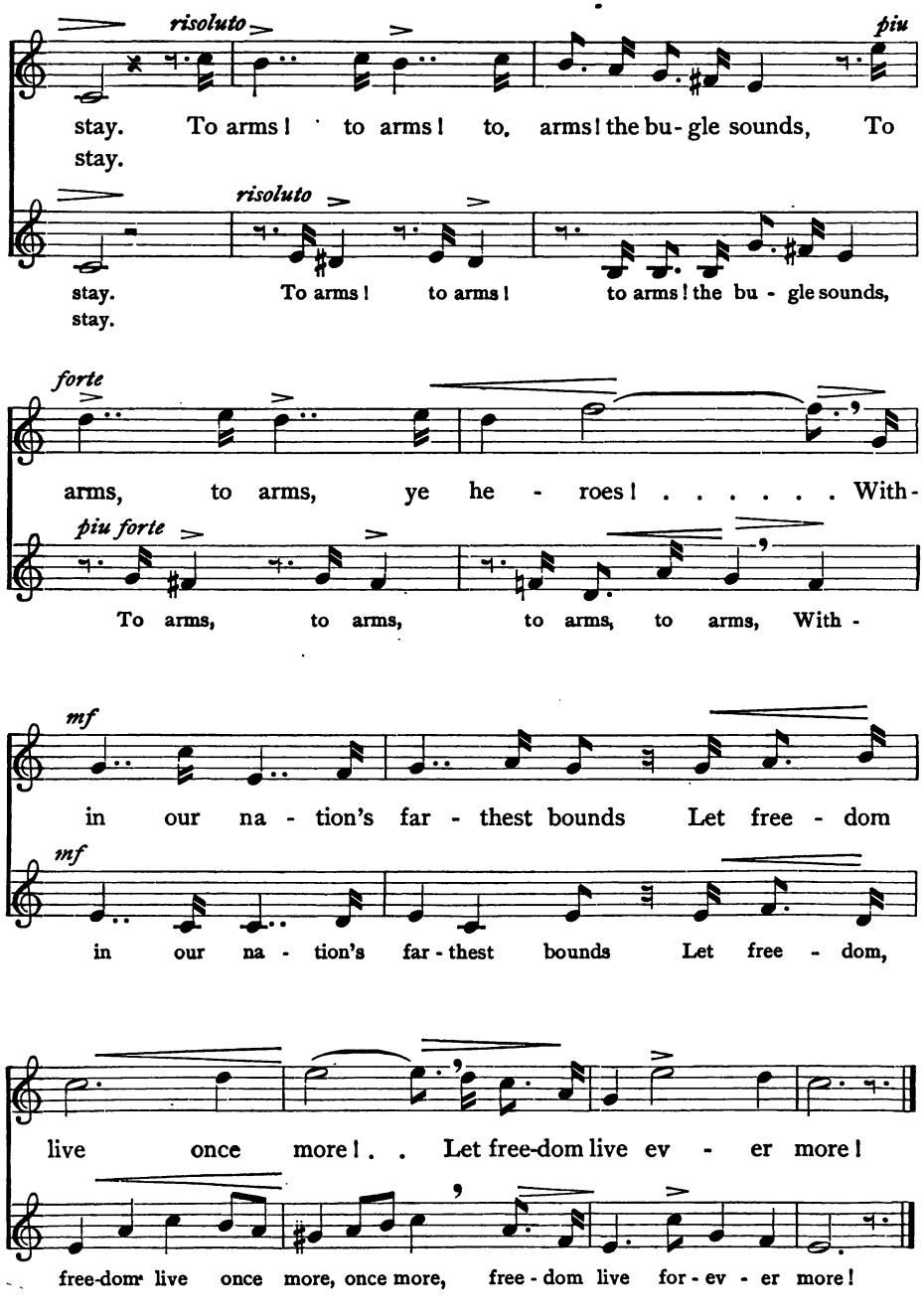


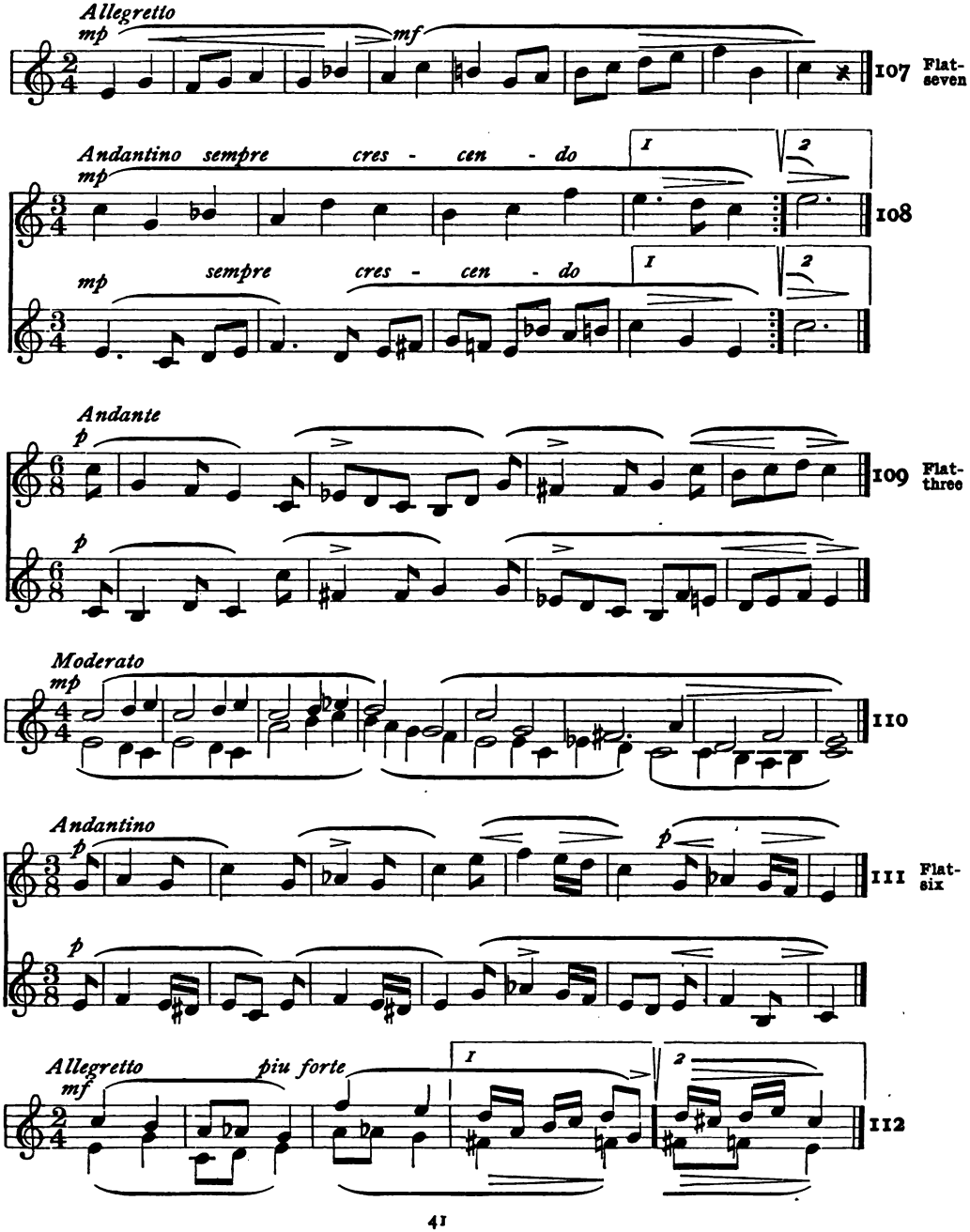
THE PATRIOT OF BUNKER HILL

M. A. L. LANE

VERDI
Arr. by W. W. GILCHRIST
from the Grand Opera "Il Trovatore"




risoluto
piu
stay. To arms! to arms! to, arms! the bu-gle sounds, To
stay.
risoluto
stay. To arms! to arms! to arms! the bu-gle sounds,
stay.
forte
arms, to arms, ye he-roes! . . . . . With-
piu forte
To arms, to arms, to arms, to arms, With-
mf
in our na-tion's far-thest bounds Let free-dom
mf
in our na-tion's far-thest bounds Let free-dom,
live once more! . . Let free-dom live ev-er more!
free-dom live once more, once more, free-dom live for-ev-er more!


Allegretto
mp
mf
107
Flat-seven
Andantino sempre cres - cen - do
mp
1
2
108
mp sempre cres - cen - do
Andante
p
109
Flat-three
Moderato
mp
110
Andantino
p
111
Flat-six
Allegretto
mf
più forte
112

Flat-two 113

Andantino

mp

114

Andante con moto

mp

WISHING

WILLIAM ALLINGHAM. Adapted BENJAMIN WHELPLEY

115

Allegro

f

1. Ring - ting! I wish I were a prim - rose, A bright yel - low prim-rose that
2. Ho - hi! I wish I were the west wind, The strong, stir-ring west wind that

f

p *cres.*

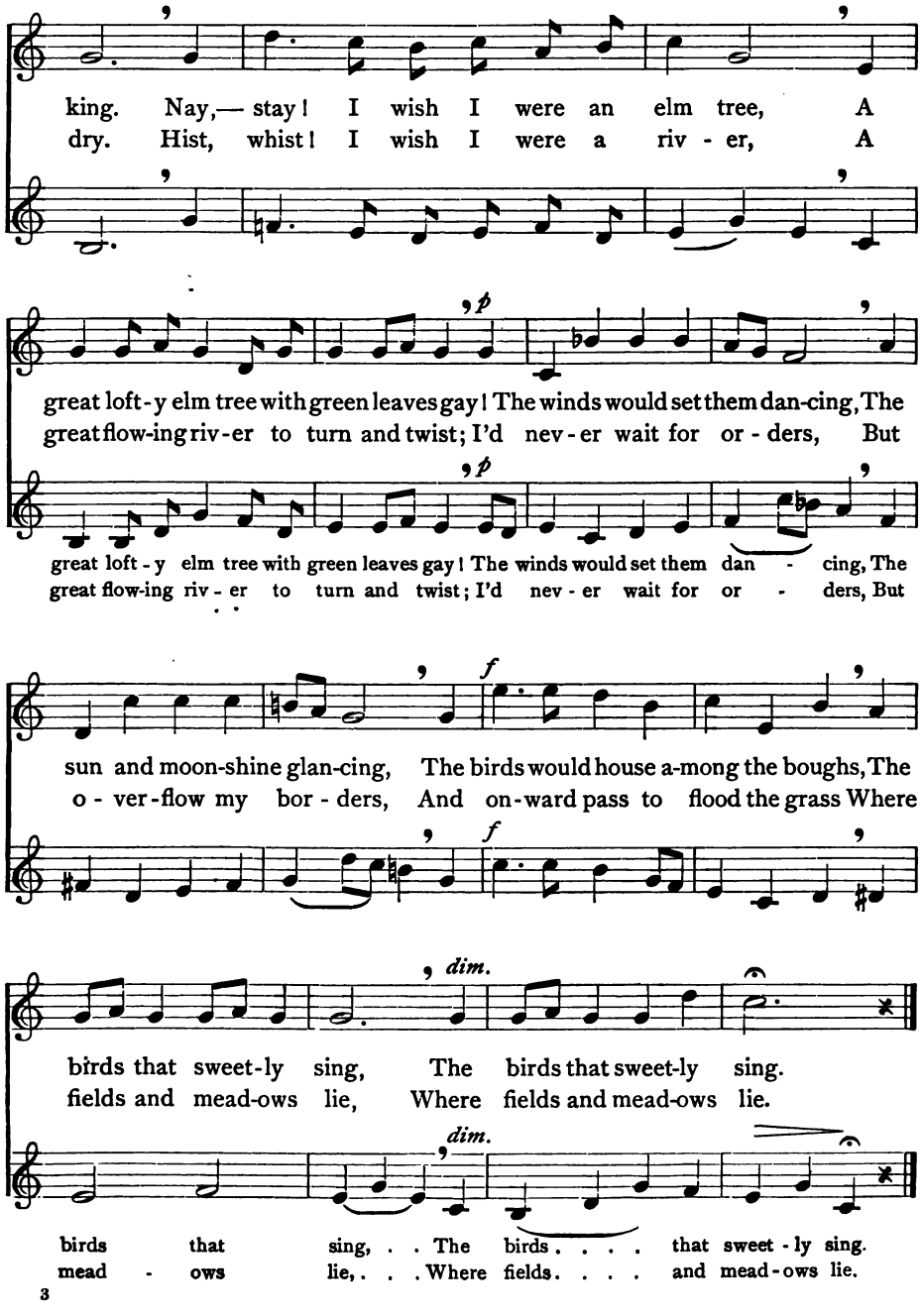
blooms in the spring! The stooping boughs a-bove me, The wan-d'ring bee to
sweeps down the sky. The kites I'd catch and fling them, A - bove the clouds I'd

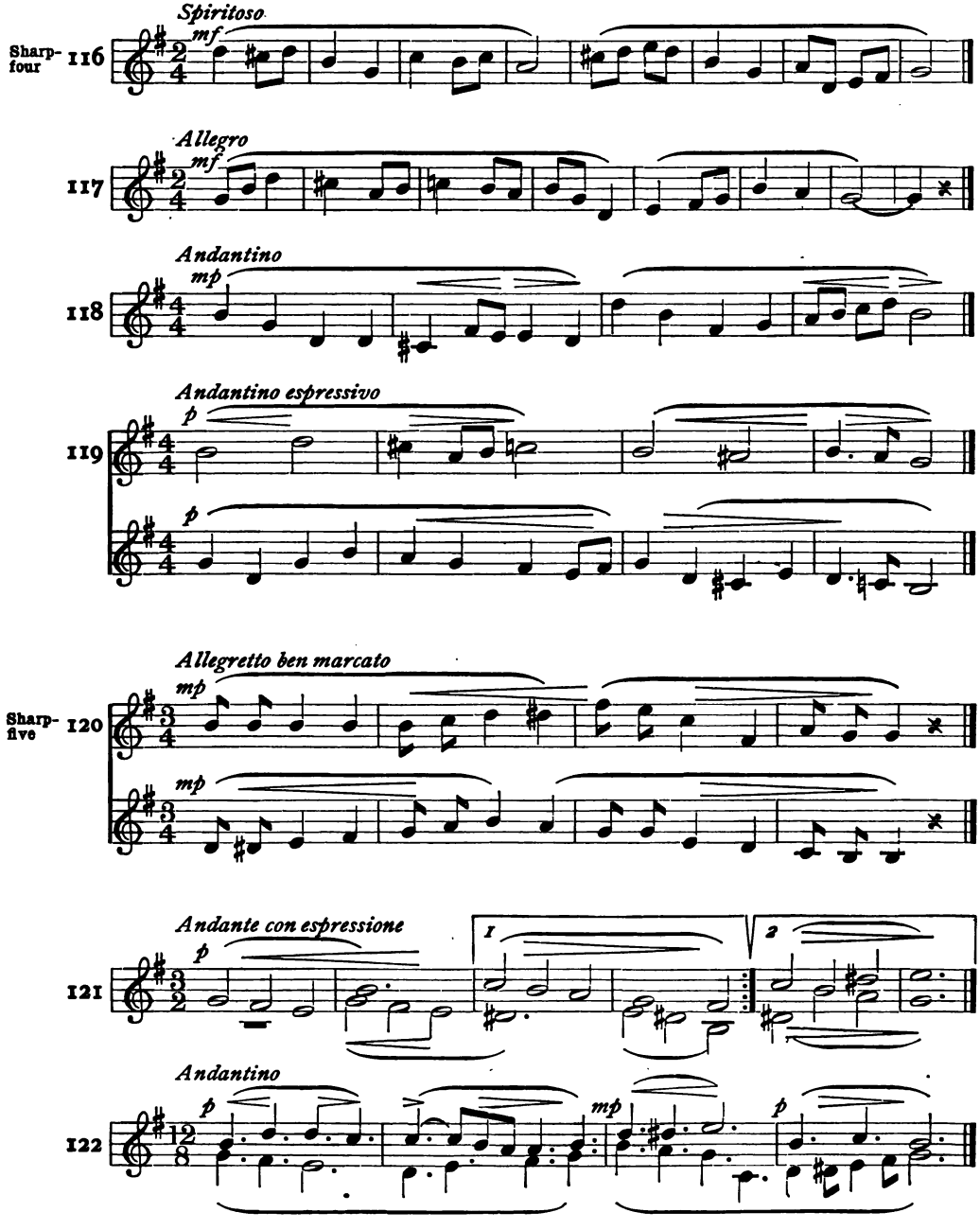
p *cres.*

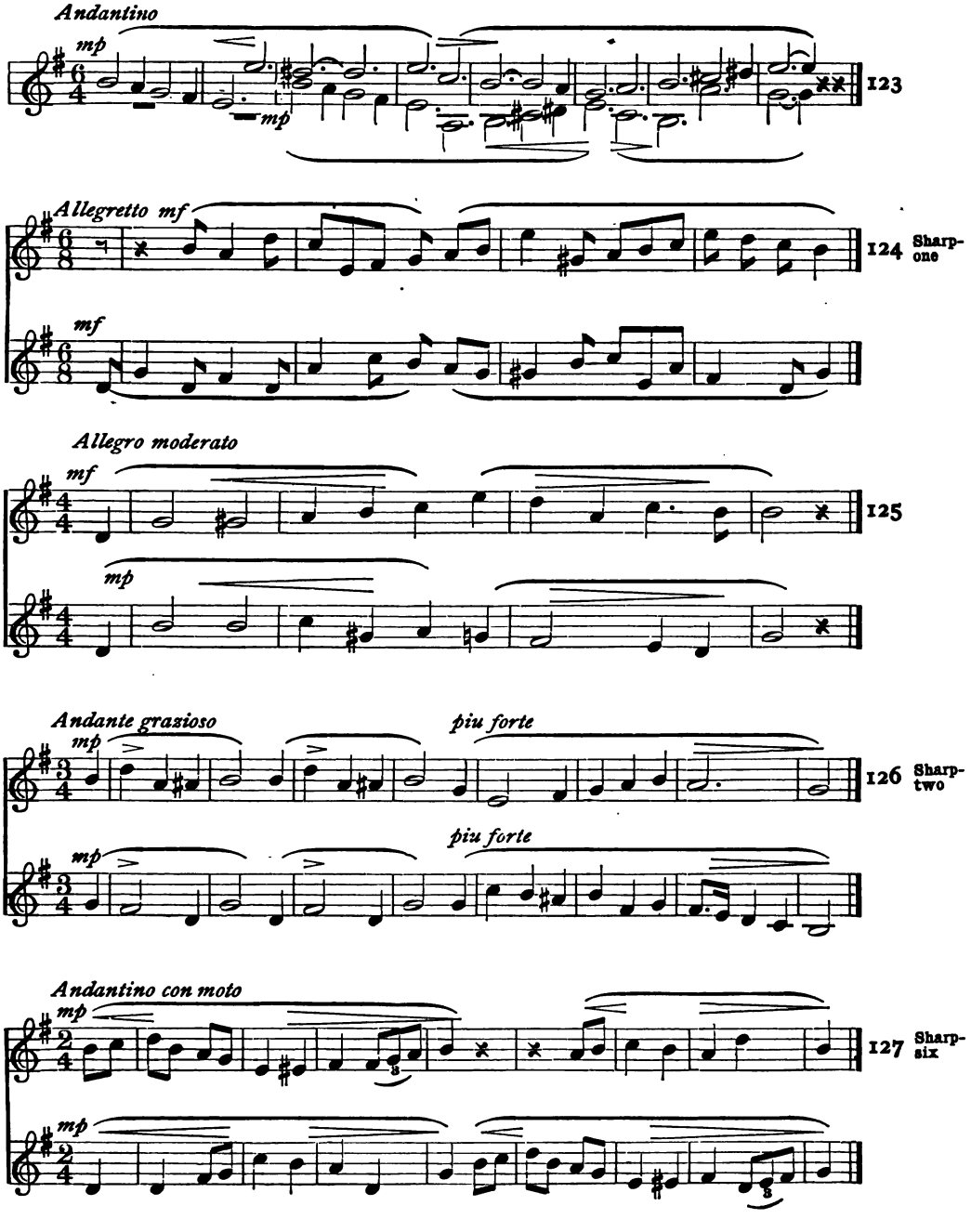
mf

love me, The fern and moss to bend a - cross, The elm-tree for our
swing them. I'd blow a gale for ev - 'ry sail, And drink the riv - er

mf


king. Nay,— stay! I wish I were an elm tree, A
dry. Hist, whist! I wish I were a riv - er, A
great loft-y elm tree with green leaves gay! The winds would set them dan-cing, The
great flow-ing riv-er to turn and twist; I'd nev-er wait for or - ders, But
great loft - y elm tree with green leaves gay! The winds would set them dan - cing, The
great flow-ing riv - er to turn and twist; I'd nev - er wait for or - ders, But
sun and moon-shine glan-cing, The birds would house a-mong the boughs, The
o - ver-flow my bor - ders, And on-ward pass to flood the grass Where
birds that sweet-ly sing, The birds that sweet-ly sing.
fields and mead-ows lie, Where fields and mead-ows lie.
birds that sing, . . The birds . . . . that sweet - ly sing.
mead - ows lie, . . . Where fields . . . . and mead-ows lie.


Spiritoso
mf
Sharp-four 116
Allegro
mf
117
Andantino
mp
118
Andantino espressivo
p
119
Allegretto ben marcato
mp
Sharp-five 120
Andante con espressione
p
1
2
121
Andantino
p
mp
p
122

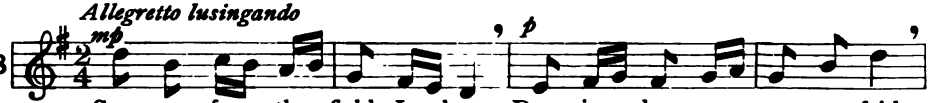

Andantino
mp
mp
123
Allegretto mf
mf
124 Sharp- one
Allegro moderato
mf
mp
125
Andante grazioso
mp
piu forte
126 Sharp- two
mp
piu forte
Andantino con moto
mp
mp
127 Sharp- six

KATYDIDS

M. L. BAUM — ARTHUR FOOTE

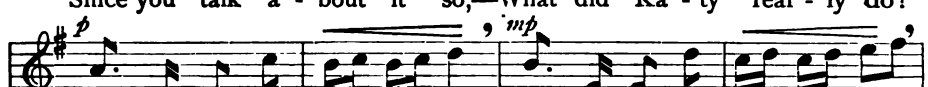
Allegretto lusingando

128

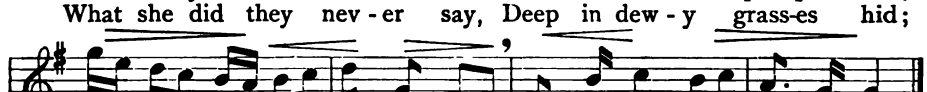


1. Some one from the field I hear, Deep in dew-y grass-es hid,
2. We should dear-ly like to know, Ti-ny talk-ers, tell us true,

Call-ing shrill and call-ing clear, "Ka-ty did, O Ka-ty did."
Since you talk a-bout it so,—What did Ka-ty real-ly do?



O-ver yon-der as I think, Close be-side the ap-ple tree,
What she did they nev-er say, Deep in dew-y grass-es hid;



Chat-ting fast as they can wink, Ka-ty-dids are tak-ing tea.
And I doubt if e-ven they Real-ly know what Ka-ty did.

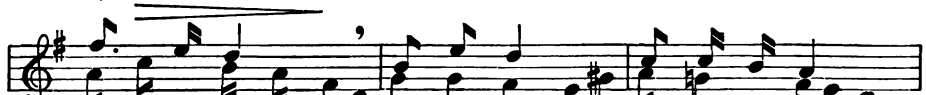
THE BUTTERFLY

CELIA STANDISH — E. MEYER-HELMUND

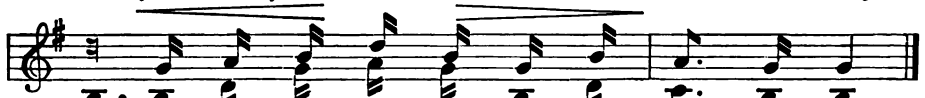
Andante leggiero

129

1. Tell me why, bright but-ter-fly, Flit-ting gai-ly o'er the
(Tell me why, bright, bright but-ter-fly, Flit-ting gai-ly o'er the
2. Tell me where, sprite of the air, When the winds of win-ter
(Tell me where, sprite, sprite of the air, When the winds of win-ter



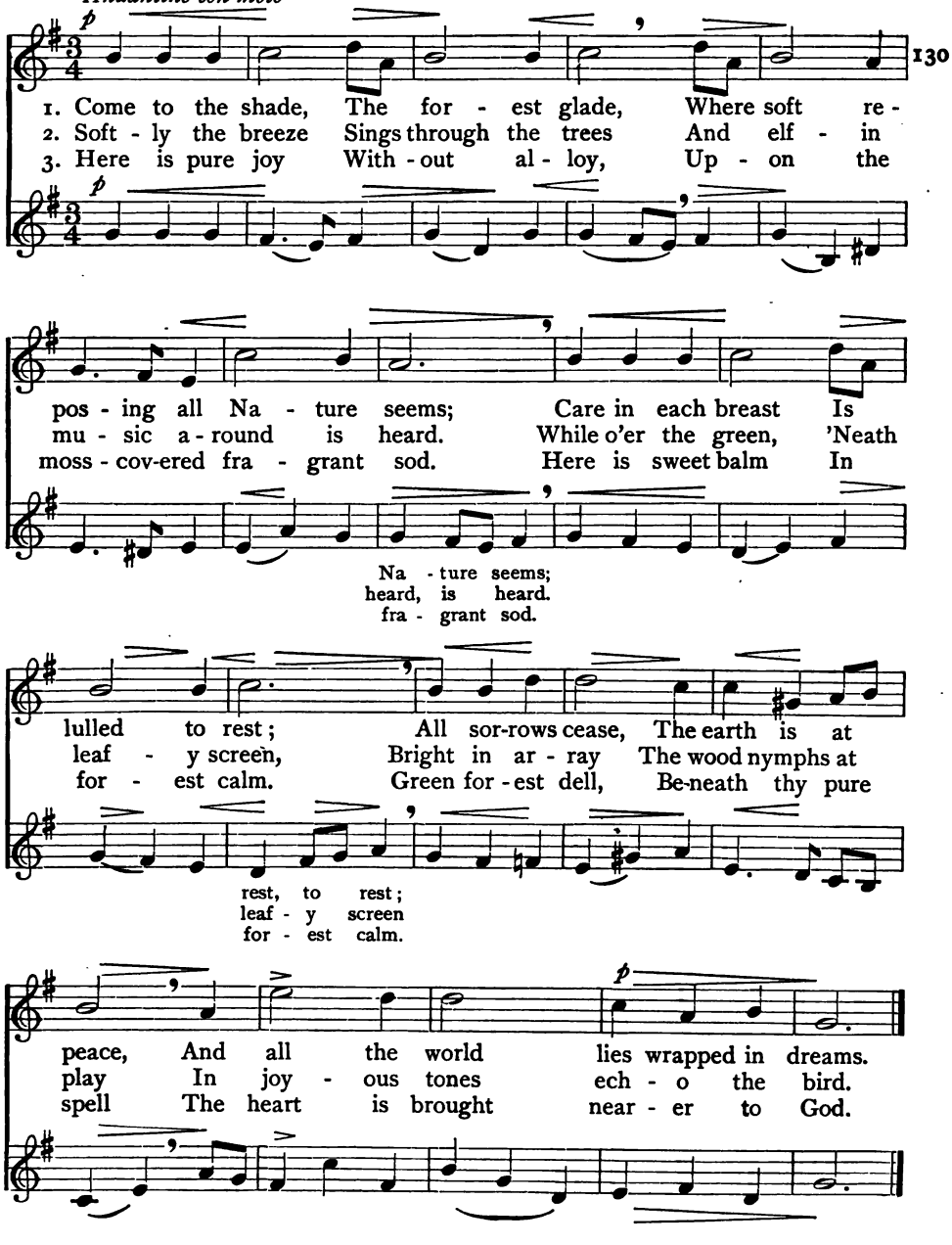
wav-ing grass, Elf of spring, vel-vet of wing,
wav-ing, wav-ing grass, Elf of spring, with vel-vet, vel-vet
fierce-ly blow, Safe and warm, fear-less of storm,
fierce-ly, fierce-ly blow, Safe and warm, and far from ev-'ry

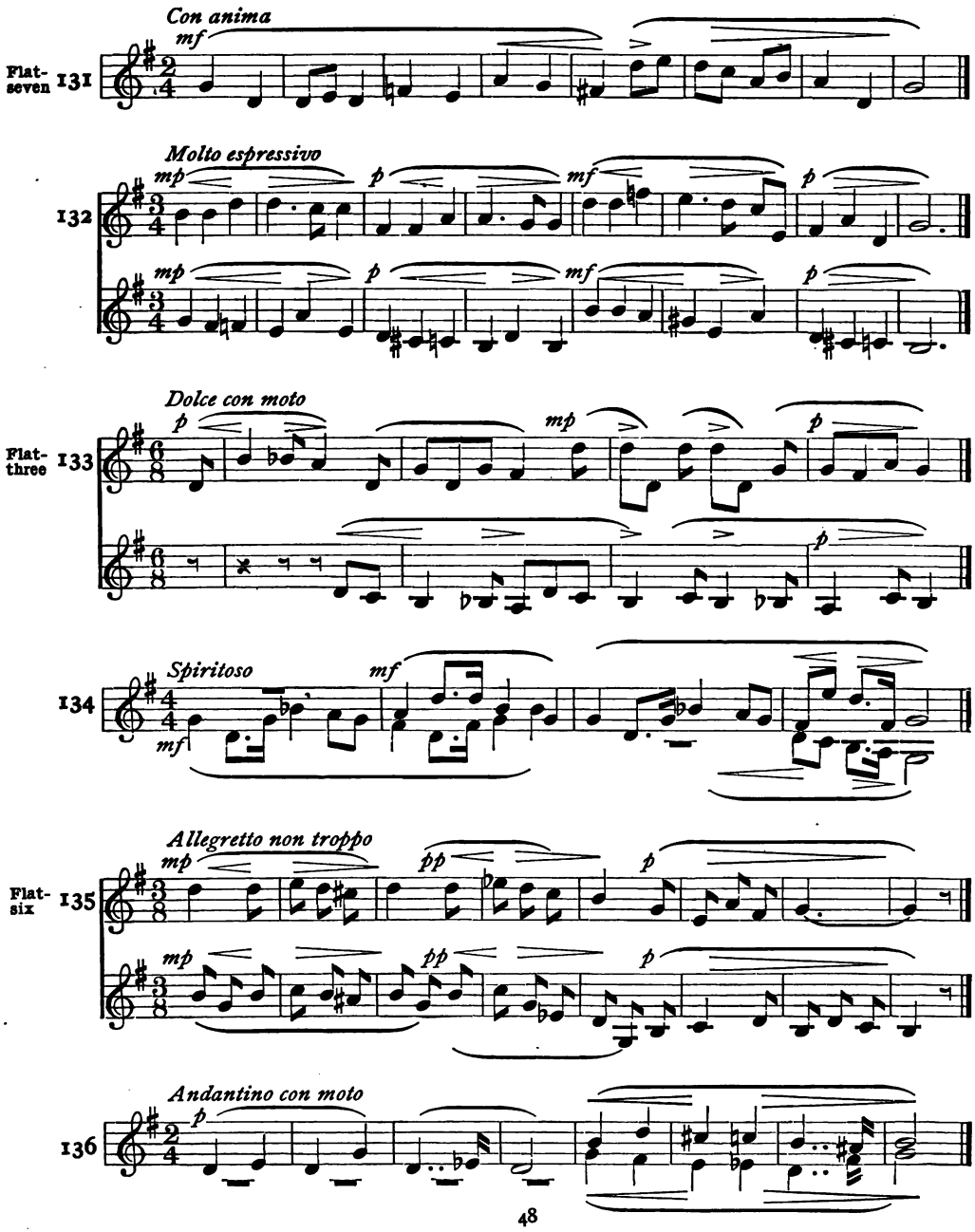


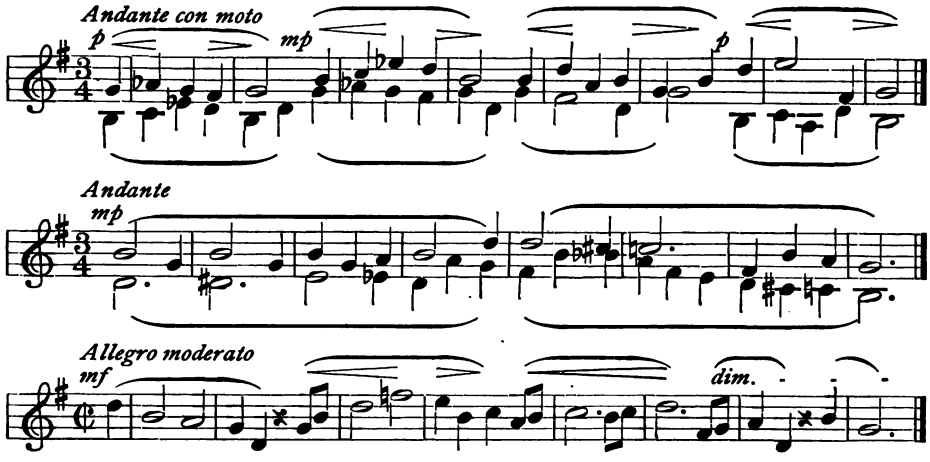
wing,) An i-dle wan-der-er we see you pass.
storm,) You find a shel-ter from the cold and snow.

LOUIS C. ELSON J. RHEINBERGER

Andantino con moto

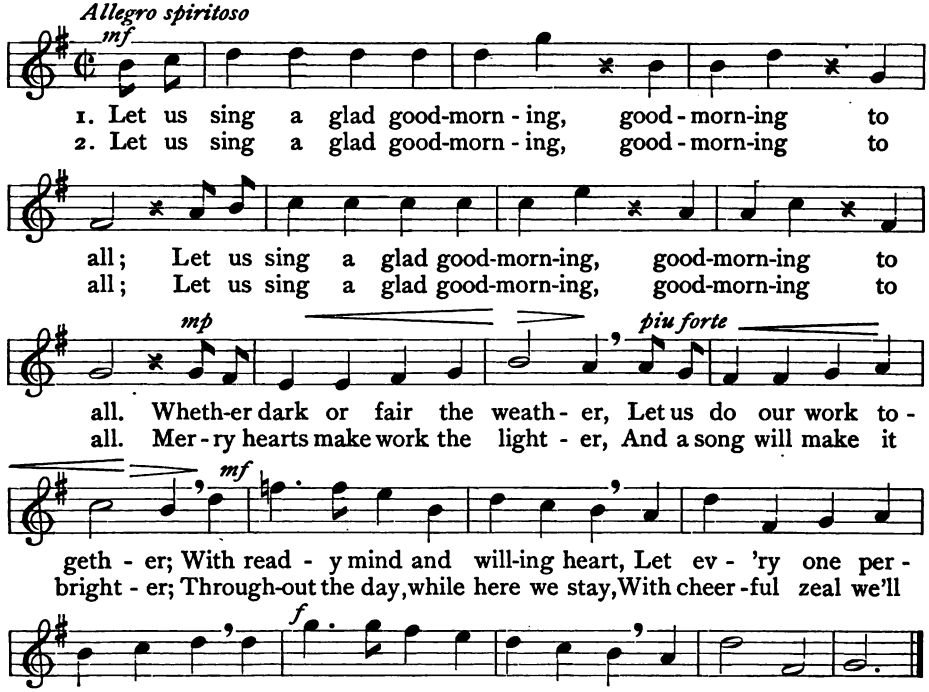



Con anima
mf
Flat-seven 131
Molto espressivo
mp
p
mf
132
Dolce con moto
Flat-three 133
Spiritoso
134
Allegretto non troppo
pp
Flat-six 135
Andantino con moto
136



GOOD MORNING SONG

LOUIS MILLARD — Italian Folk Tune



1. Let us sing a glad good-morn - ing, good - morn-ing to
2. Let us sing a glad good-morn - ing, good - morn-ing to

all; Let us sing a glad good-morn-ing, good-morn-ing to
all; Let us sing a glad good-morn-ing, good-morn-ing to

all. Wheth-er dark or fair the weath - er, Let us do our work to -
all. Mer - ry hearts make work the light - er, And a song will make it

geth - er; With read - y mind and will-ing heart, Let ev - 'ry one per -
bright - er; Through-out the day, while here we stay, With cheer-ful zeal we'll

form his part, With read - y mind and will-ing heart, per - form his part.
work a - way, Through-out the day, while here we stay, we'll work a - way.

Anonymous. Adapted C. B. EDMUNDS

141 *Dolce con moto* *p* *mp*

1. Have you heard the wa-ters sing-ing as they go, as they go 'Neath the
2. Have you heard the rob-ins sing-ing, one by one, one by one, By their

p *mp*

1. Have you heard the wa - ters sing - ing as they go, sing-ing as they go 'Neath the
2. Have you heard the rob - ins sing - ing, one by one, sing-ing one by one, By their

wil - lows that are bend-ing where they flow, they flow? Do you
joy - ous car - ols tell - ing day's be - gun, be - gun? Have you

p

wil - lows that are bend - ing where they flow, bend - ing where they flow?
joy - ous car - ols tell - ing day's be - gun, tell - ing day's be - gun?

piu piano *mp*

know how clear and sweet O'er the peb - bles at their feet . Are the
heard the rov - ing breeze In the blos - somed or-chard trees, And the

p *piu piano* *mp*

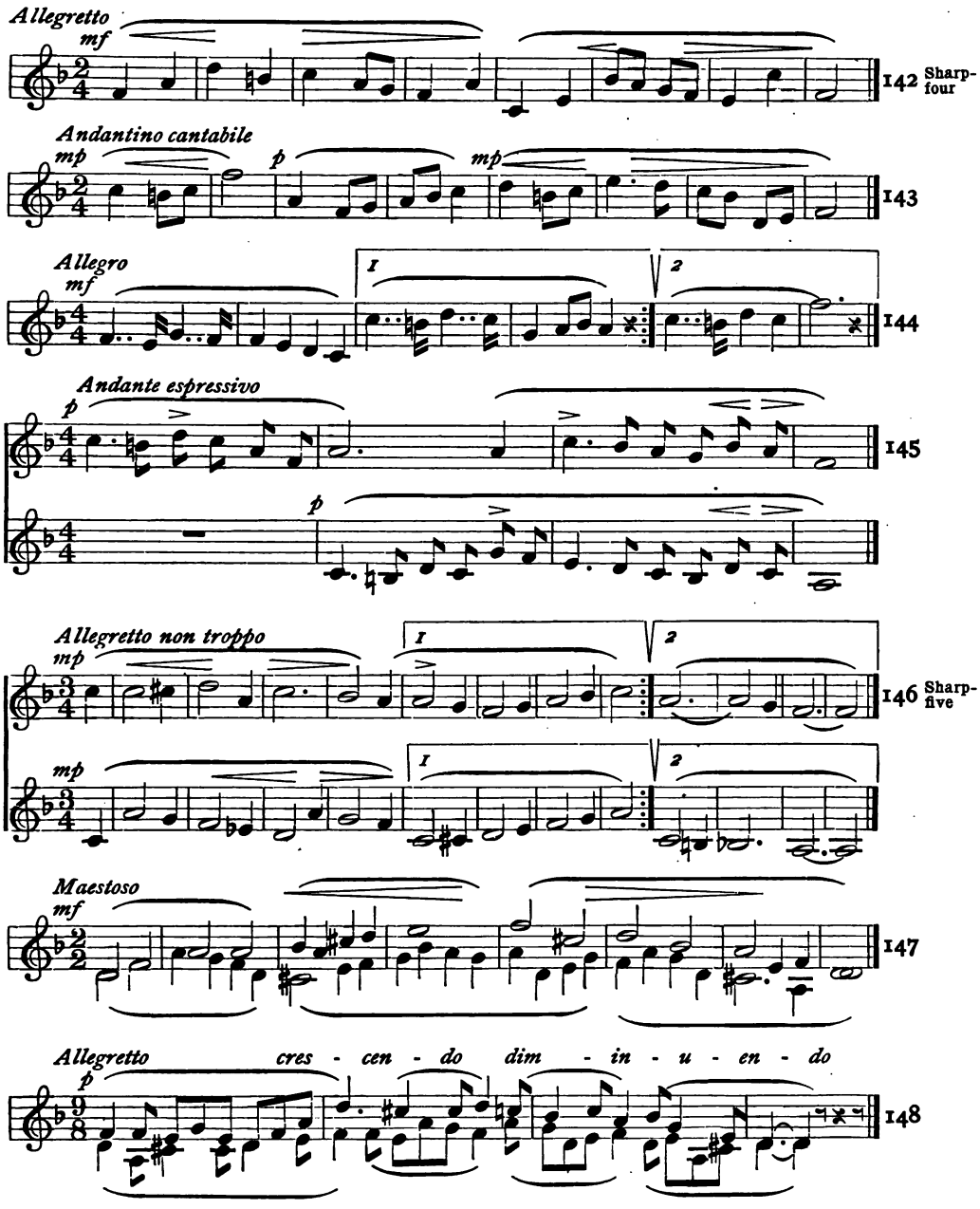
You know how clear and sweet O'er peb-bles at their feet Are the
You hear the rov - ing breeze In blos-somed or-chard trees And the

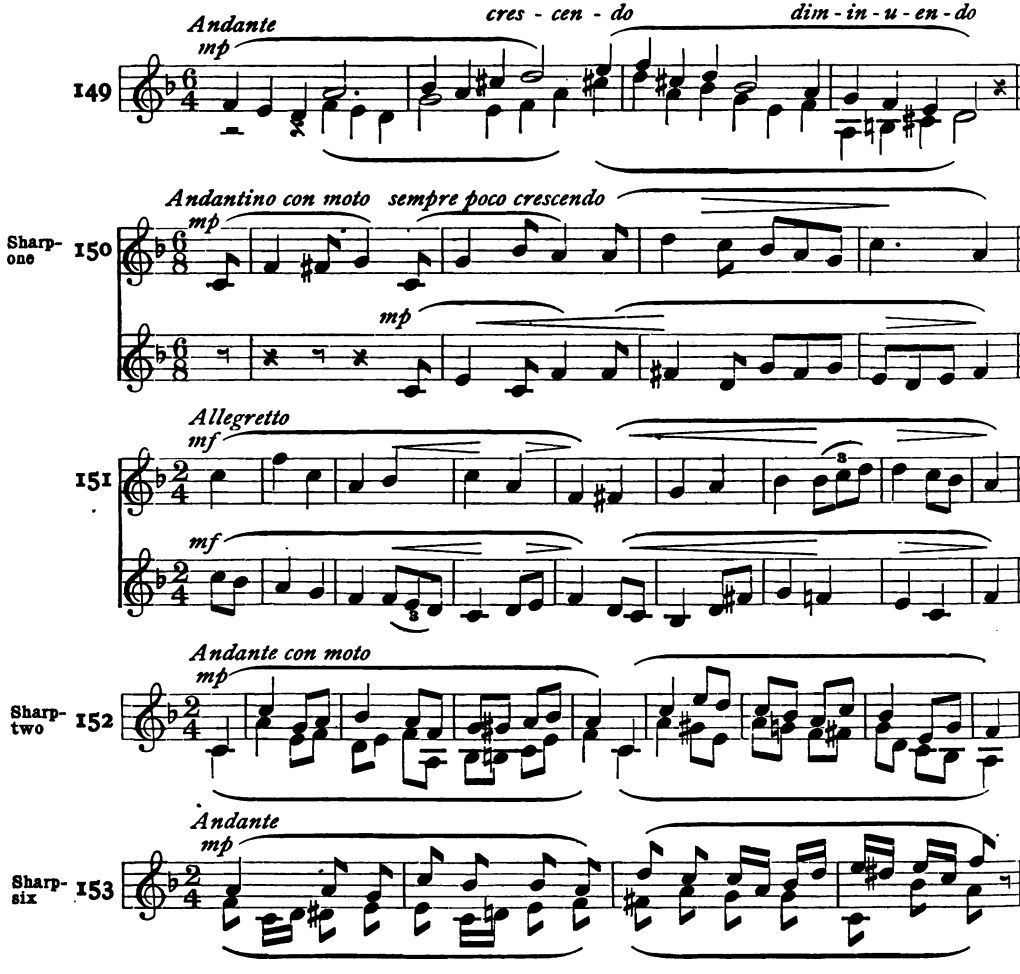
p

words the waves re-peat, Sweet and low, . sweet and low? . . . . . .
drow - sy hum of bees In the sun, . in the sun? . . . . . .

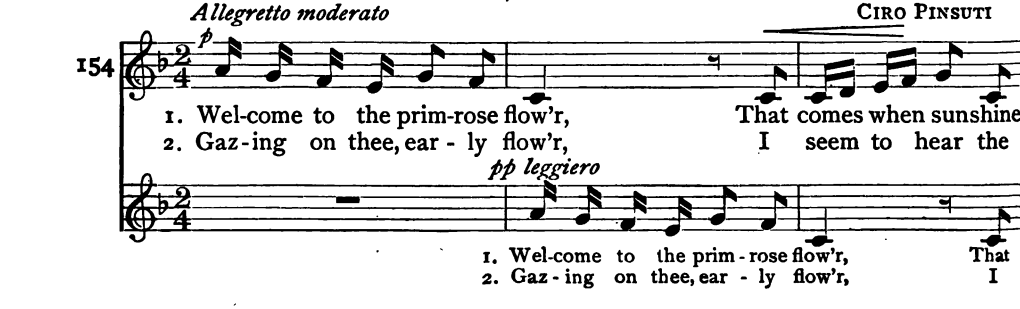
p

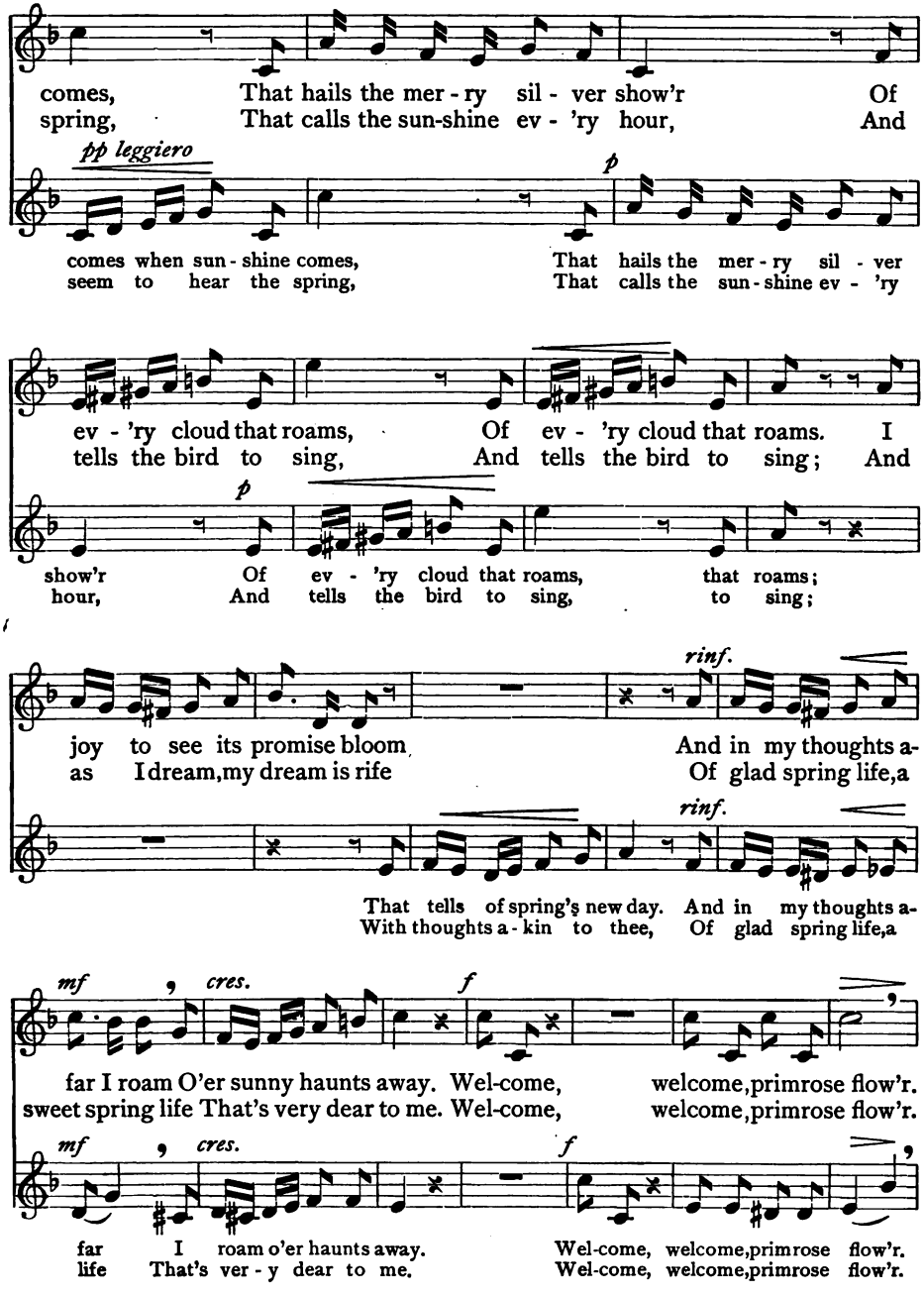
words the waves re-peat, Sweet and low, and low, sweet and low? .
drow-sy hum of bees In the sun, the sun, in the sun? .

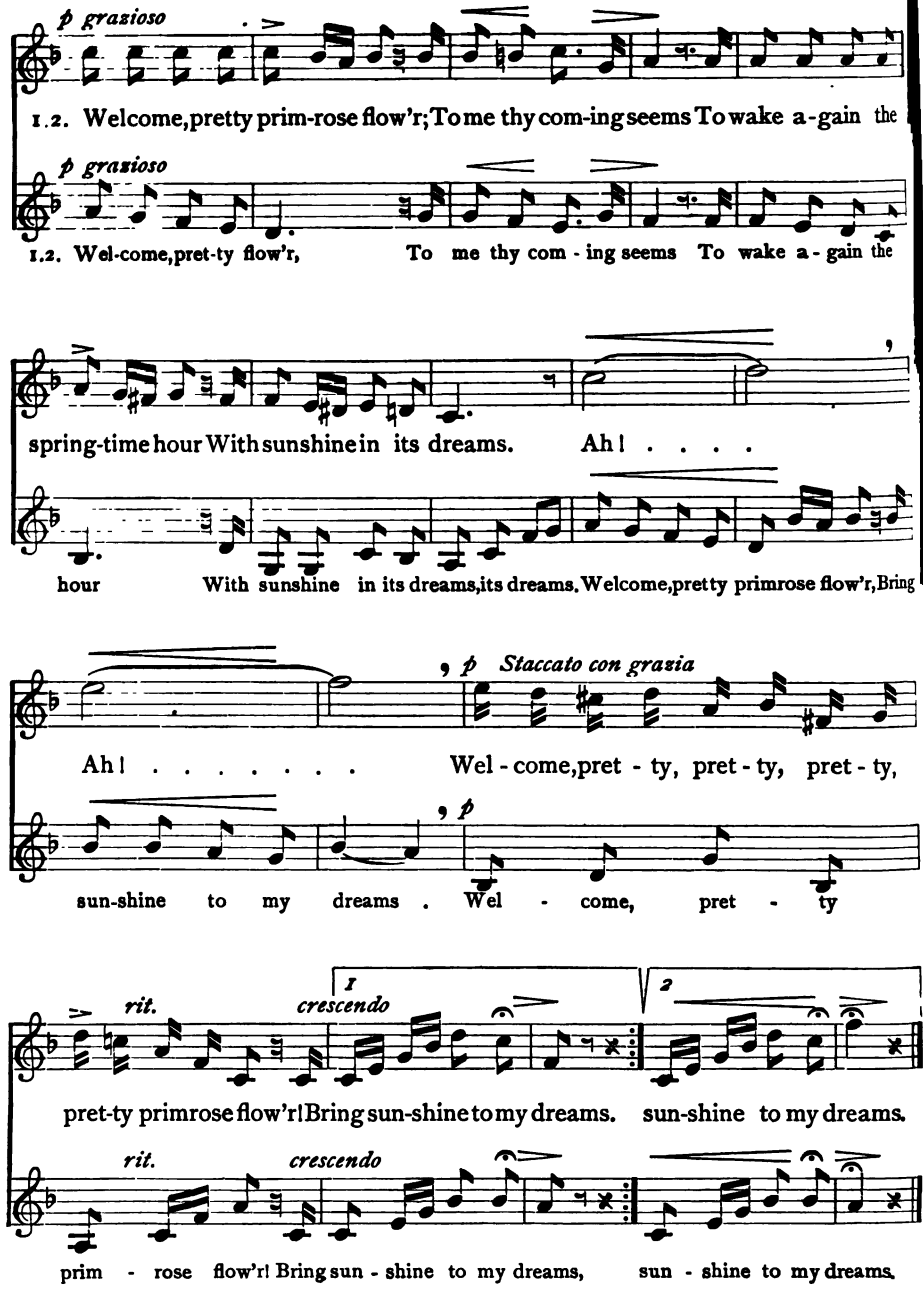

Allegretto
mf
142
Sharp-four
Andantino cantabile
mp
p
mp
143
Allegro
mf
1
2
144
Andante espressivo
p
145
p
Allegretto non troppo
mp
1
2
146
Sharp-five
mp
1
2
Maestoso
mf
147
Allegretto
cres - cen - do
dim - in - u - en - do
p
148

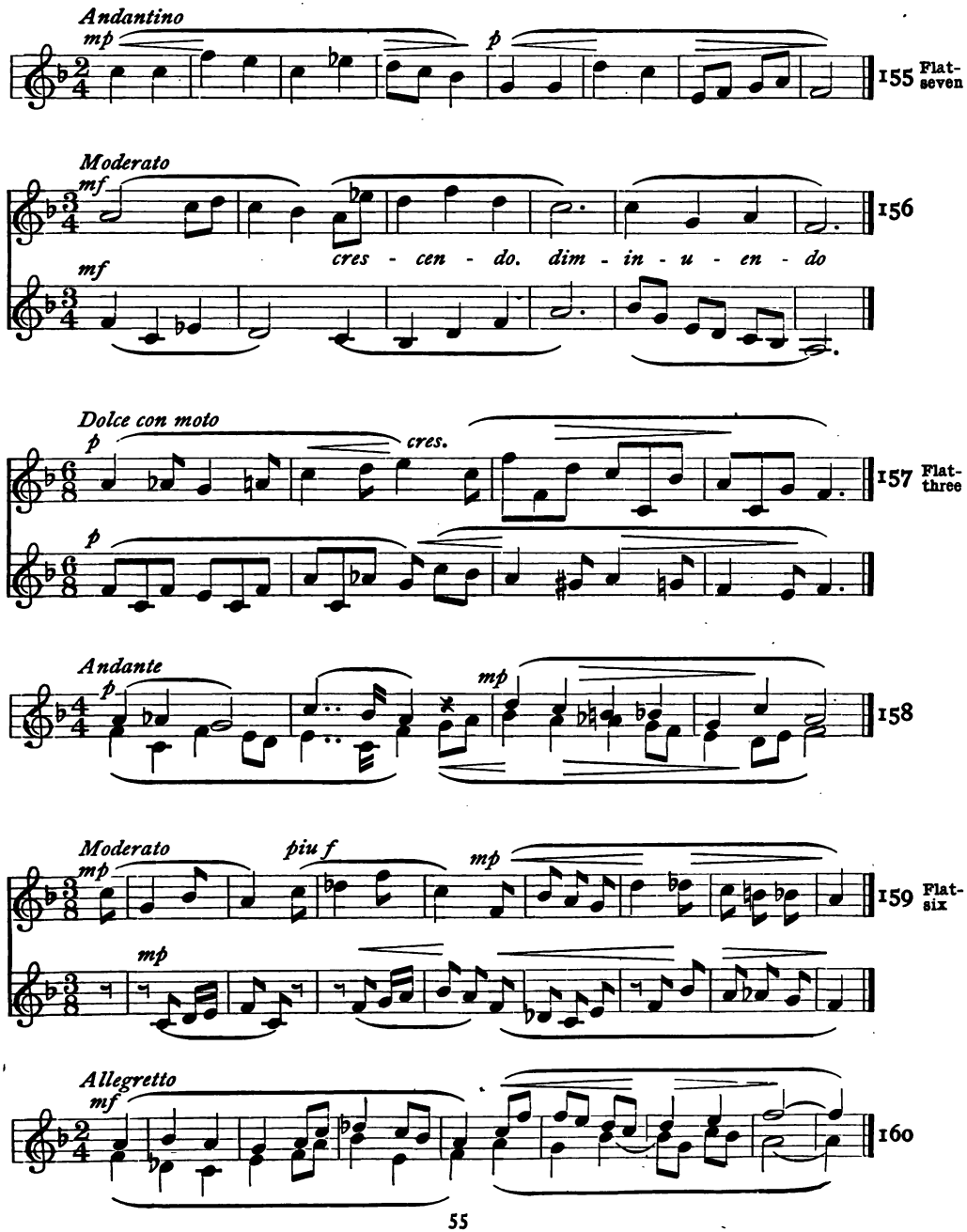


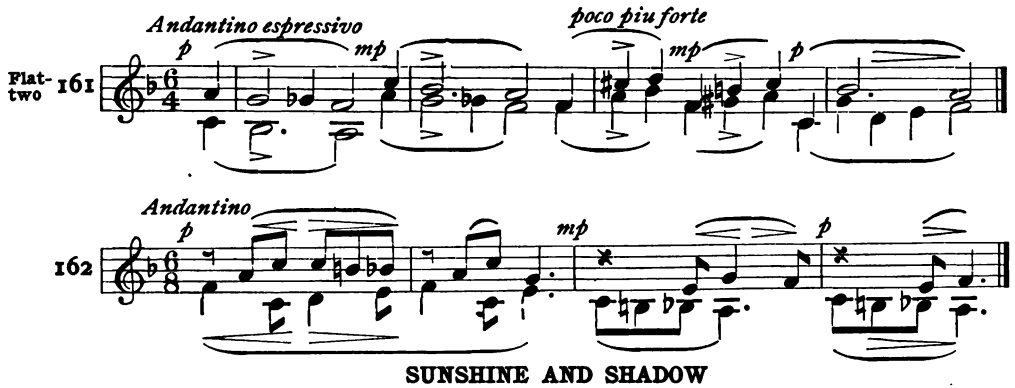
WELCOME, PRETTY PRIMROSE




comes, That hails the mer - ry sil - ver show'r Of
spring, That calls the sun-shine ev - 'ry hour, And
pp leggiero
p
comes when sun - shine comes, That hails the mer - ry sil - ver
seem to hear the spring, That calls the sun - shine ev - 'ry
ev - 'ry cloud that roams, Of ev - 'ry cloud that roams. I
tells the bird to sing, And tells the bird to sing; And
p
show'r Of ev - 'ry cloud that roams, that roams;
hour, And tells the bird to sing, to sing;
rinf.
joy to see its promise bloom And in my thoughts a-
as I dream, my dream is rife Of glad spring life, a
rinf.
That tells of spring's new day. And in my thoughts a-
With thoughts a - kin to thee, Of glad spring life, a
mf
cres.
f
far I roam O'er sunny haunts away. Wel-come, welcome, primrose flow'r.
sweet spring life That's very dear to me. Wel-come, welcome, primrose flow'r.
mf
cres.
f
far I roam o'er haunts away. Wel-come, welcome, primrose flow'r.
life That's ver - y dear to me. Wel-come, welcome, primrose flow'r.


p grazioso
1.2. Welcome, pretty prim-rose flow'r; To me thy com-ing seems To wake a-gain the
p grazioso
1.2. Wel-come, pret-ty flow'r, To me thy com - ing seems To wake a - gain the
spring-time hour With sunshine in its dreams. Ah! . . . .
hour With sunshine in its dreams, its dreams. Welcome, pretty primrose flow'r, Bring
p Staccato con grazia
Ah! . . . . . Wel - come, pret - ty, pret - ty, pret - ty,
p
sun-shine to my dreams. Wel - come, pret - ty
rit.
crescendo
1
2
pret-ty primrose flow'r! Bring sun-shine to my dreams. sun-shine to my dreams.
rit.
crescendo
prim - rose flow'r! Bring sun - shine to my dreams, sun - shine to my dreams.

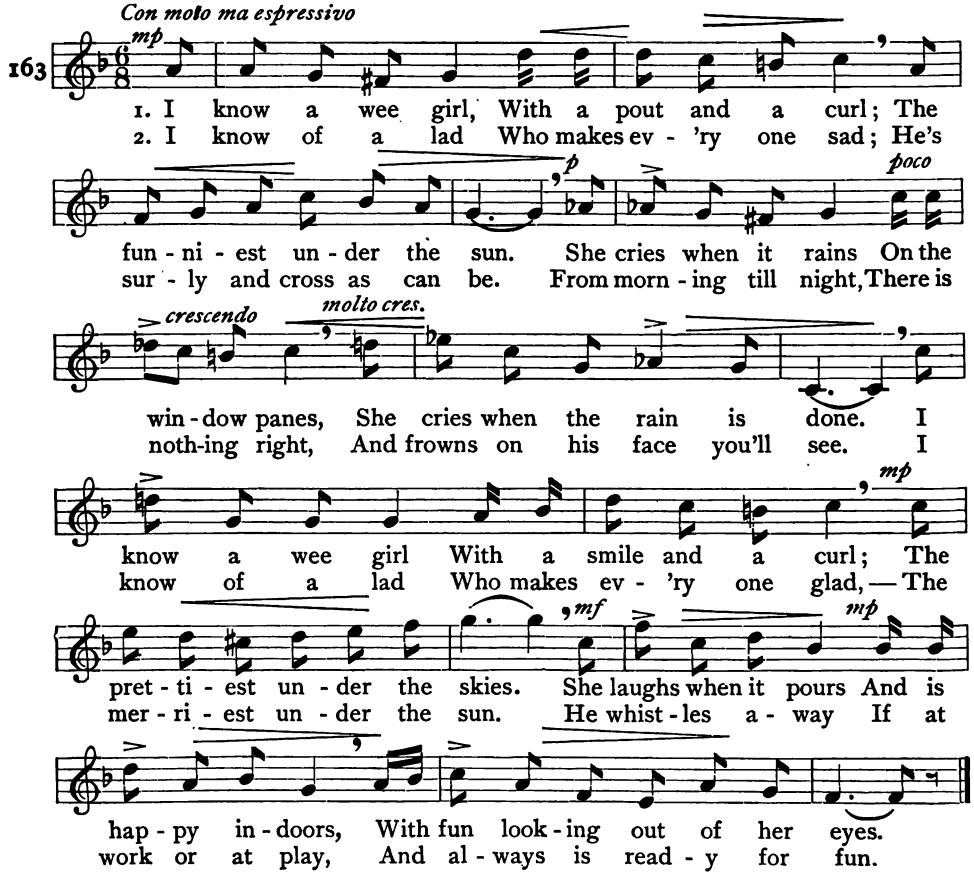

Andantino
mp
p
155
Flat-seven
Moderato
mf
cres - cen - do. dim - in - u - en - do
156
mf
Dolce con moto
p
cres.
157
Flat-three
p
Andante
p
mp
158
Moderato
mp
piu f
mp
159
Flat-six
mp
Allegretto
mf
160

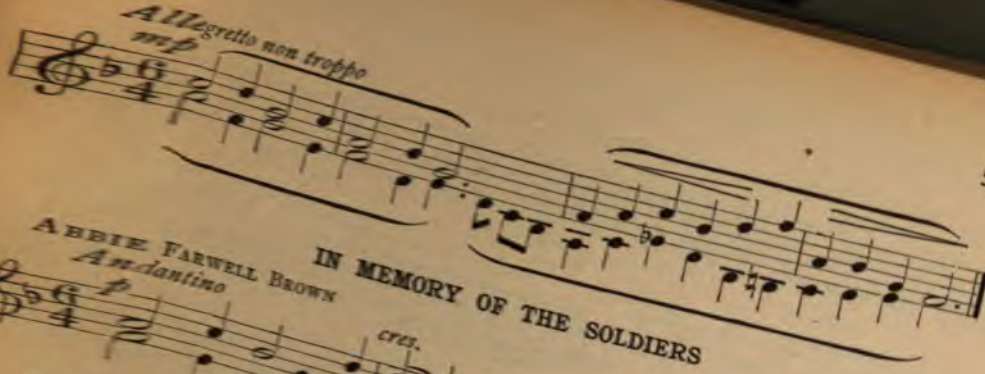


SUNSHINE AND SHADOW

GERTRUDE E. HEATH
BELLE AMES

HENRY K. HADLEY



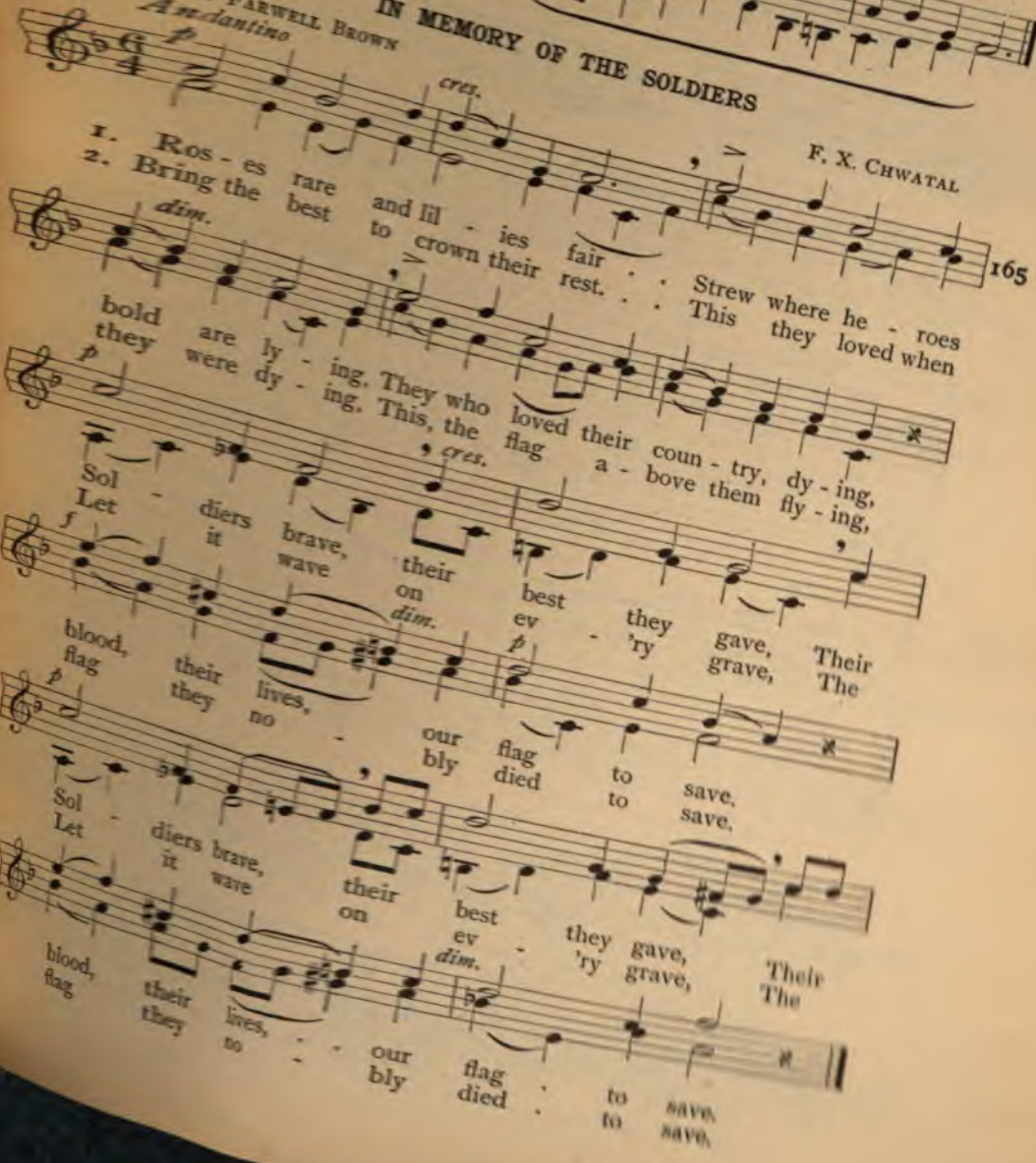


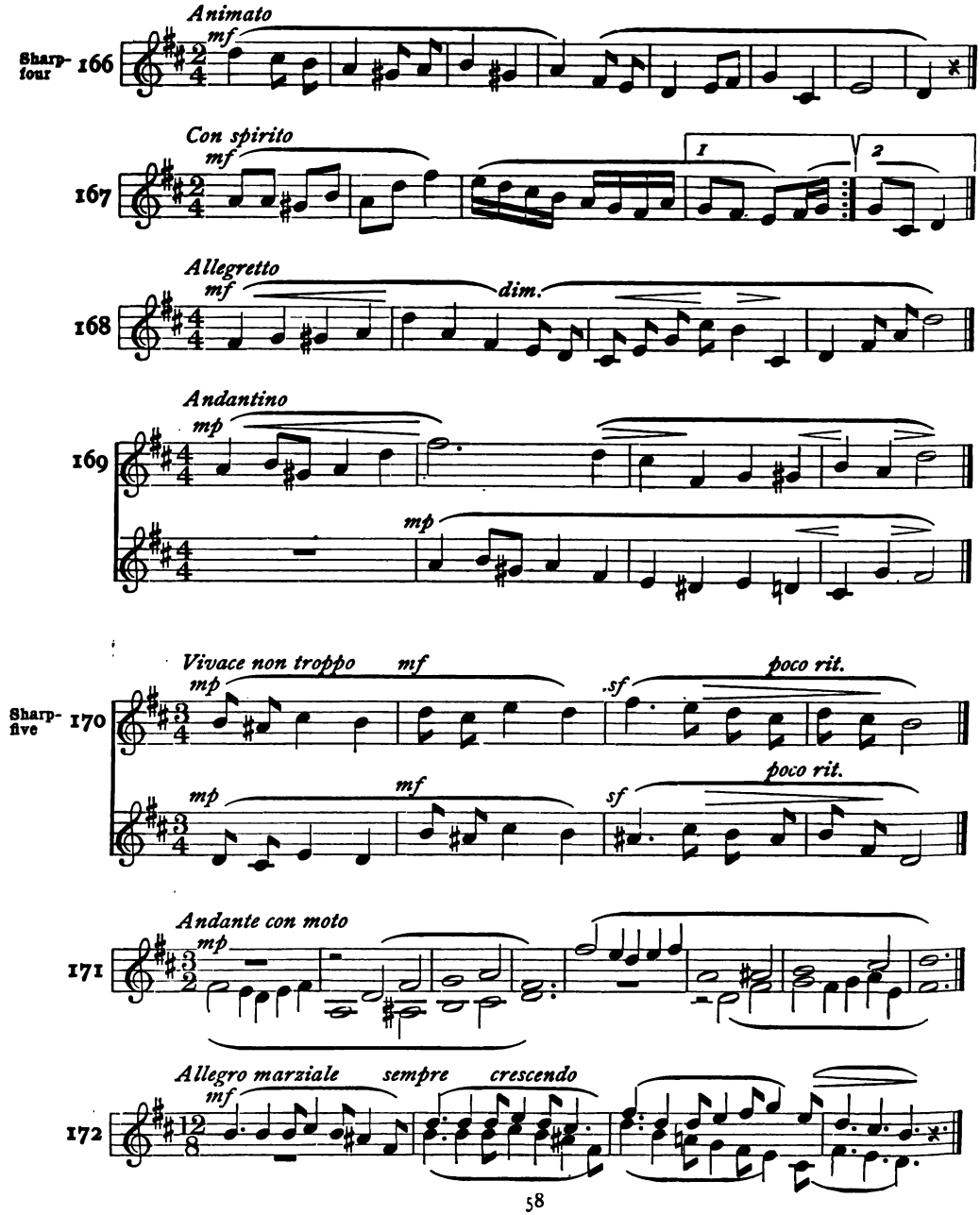
164

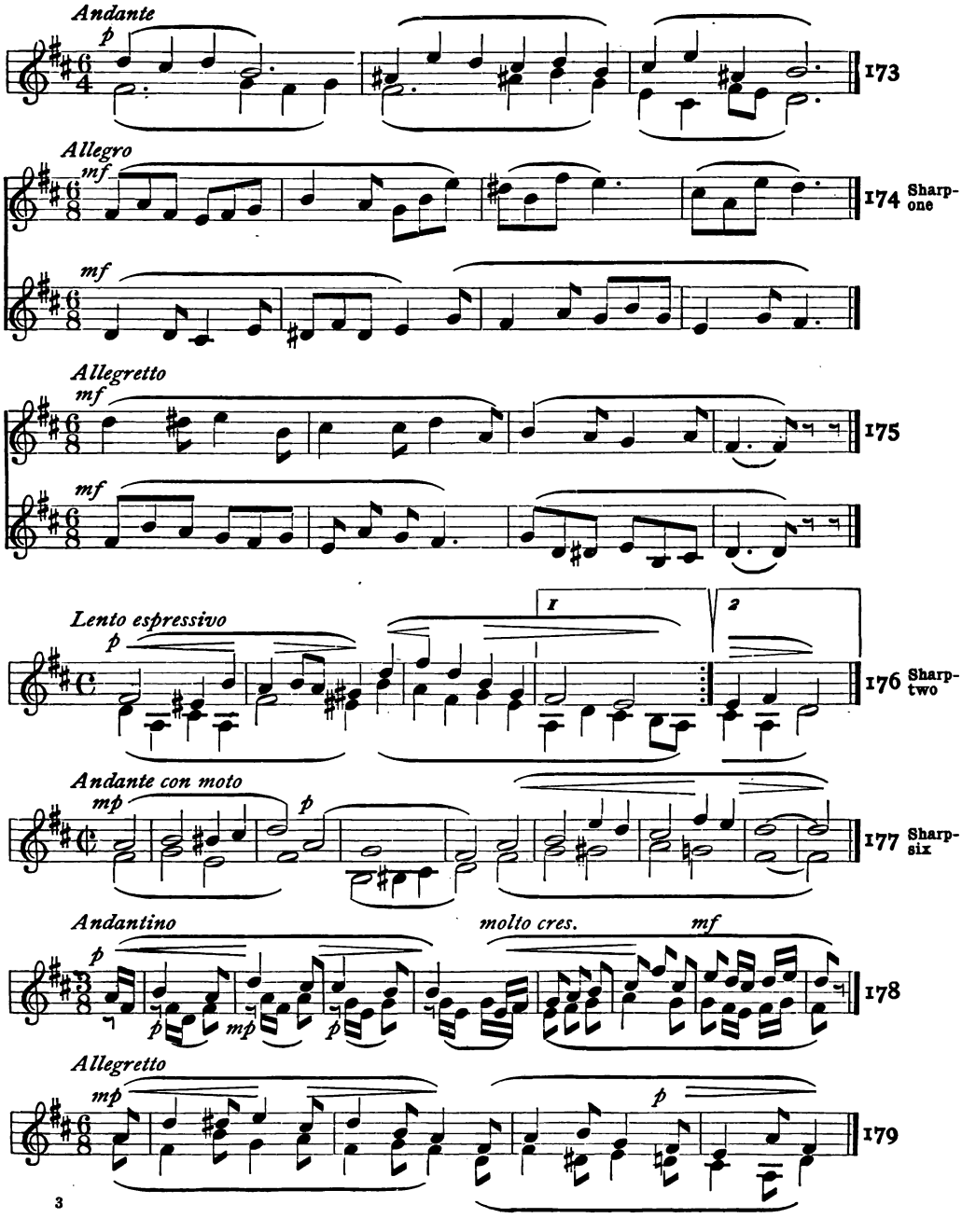
ABBIE FARWELL BROWN

IN MEMORY OF THE SOLDIERS

F. X. CHWATAL

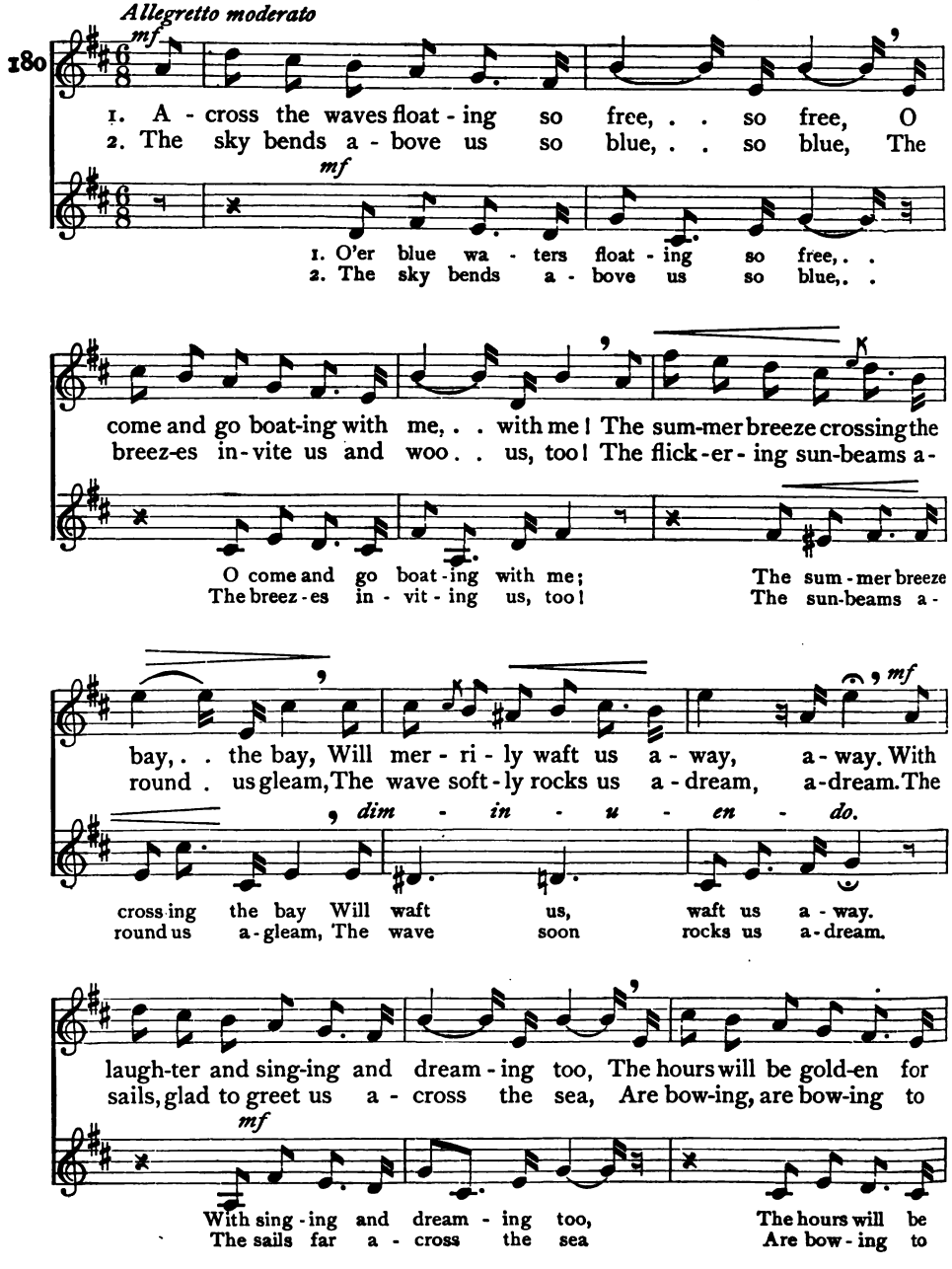


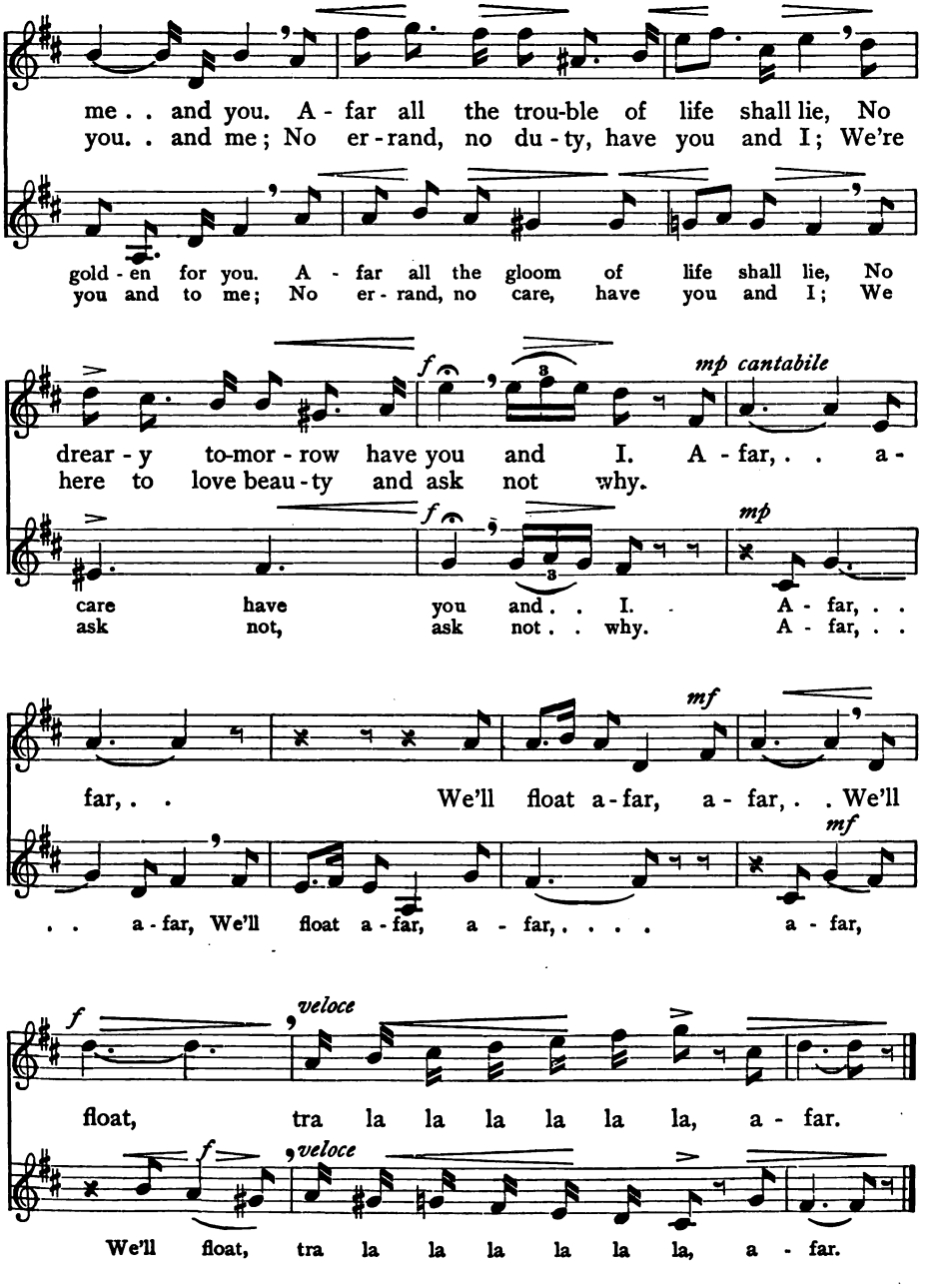

Sharp-four
166
Animato
mf
167
Con spirito
mf
1
2
168
Allegretto
mf
dim.
169
Andantino
mp
mp
Sharp-five
170
Vivace non troppo
mp
mf
.sf
poco rit.
mp
mf
sf
poco rit.
171
Andante con moto
mp
172
Allegro marziale
mf
sempre
crescendo

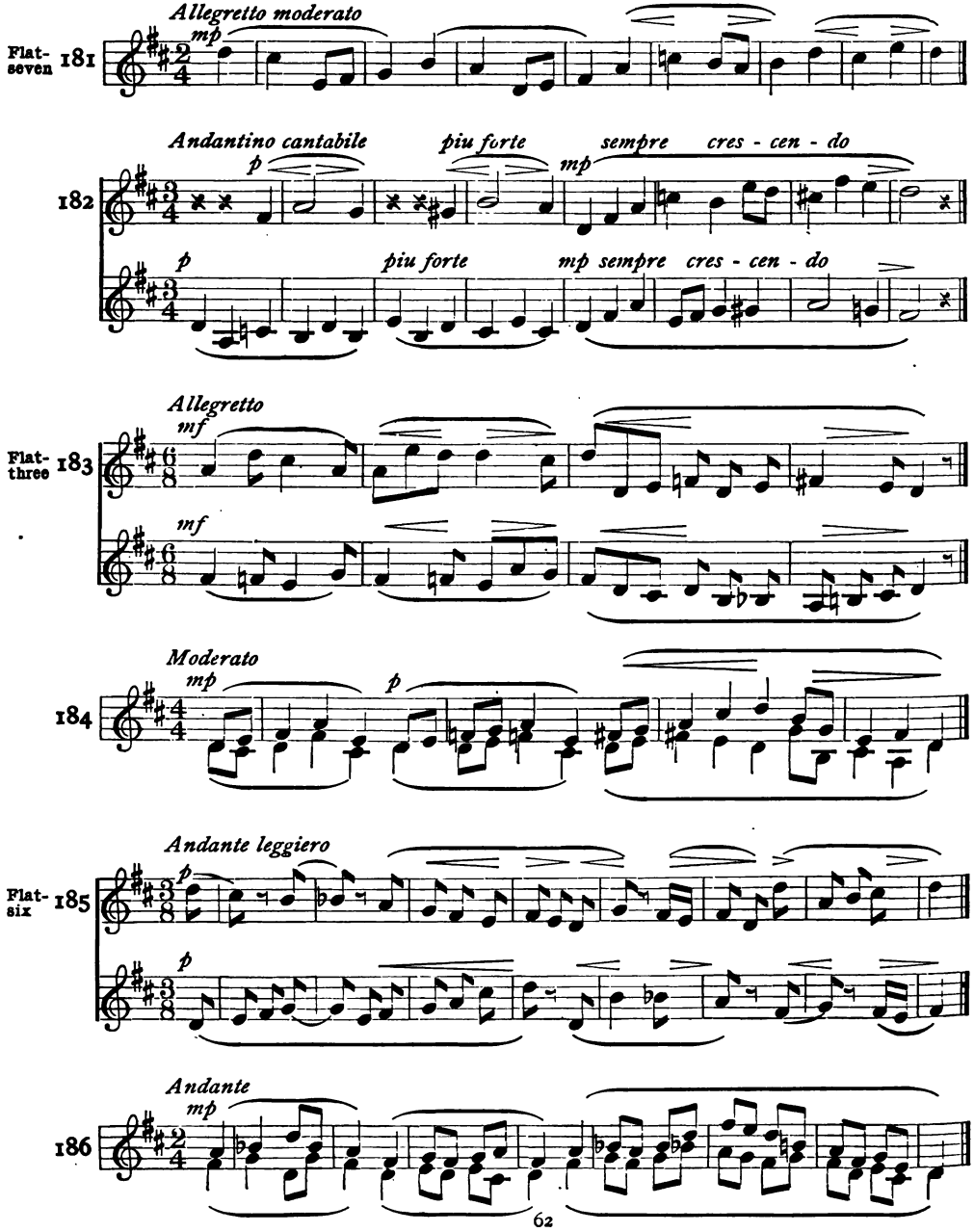

Andante
p
173
Allegro
mf
mf
174
Sharp-
one
Allegretto
mf
mf
175
Lento espressivo
p
1
2
176
Sharp-
two
Andante con moto
mp
p
177
Sharp-
six
Andantino
p
molto cres.
mf
p
mp
p
178
Allegretto
mp
p
179

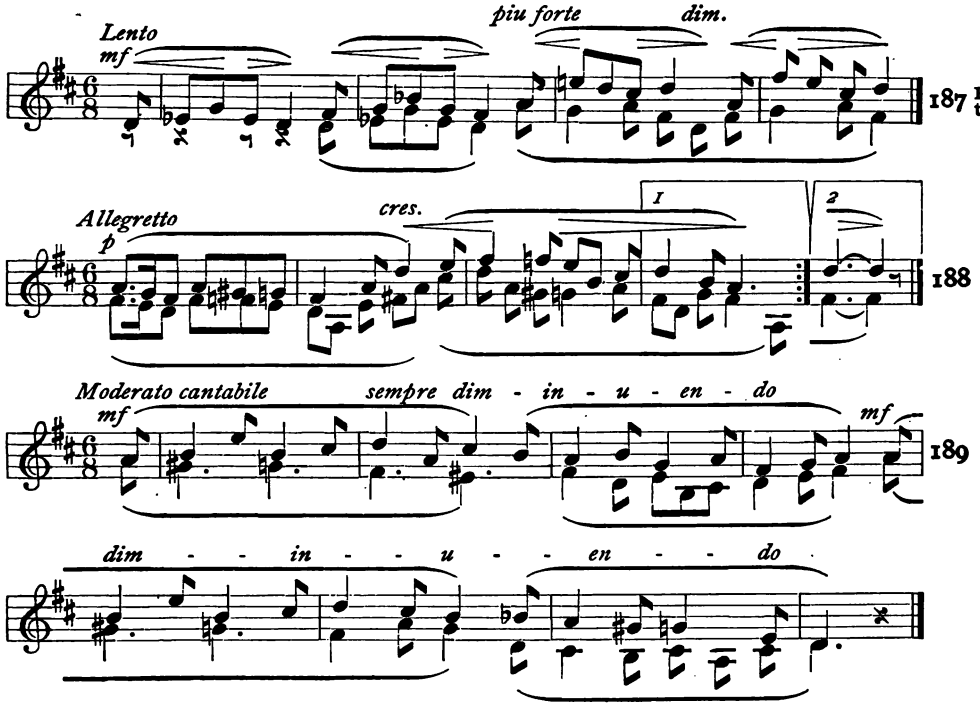
M. L. BAUM J. BLUMENTHAL

180




me . . and you. A - far all the trou-ble of life shall lie, No
you. . and me; No er-rand, no du-ty, have you and I; We're
gold - en for you. A - far all the gloom of life shall lie, No
you and to me; No er - rand, no care, have you and I; We
f
mp cantabile
drear - y to-mor - row have you and I. A - far, . . a -
here to love beau - ty and ask not why.
f
mp
care have you and . . I. A - far, . .
ask not, ask not . . why. A - far, . .
mf
far, . . We'll float a - far, a - far, . . We'll
mf
. . a - far, We'll float a - far, a - far, ... a - far,
f
veloce
float, tra la la la la la la, a - far.
f
veloce
We'll float, tra la la la la la la, a - far.

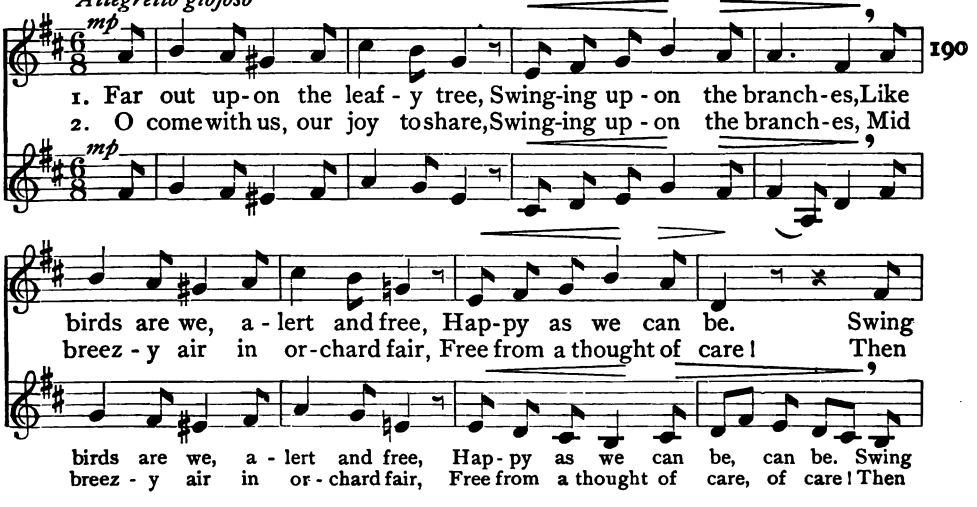

Flat-seven 181
Allegretto moderato
mp
182
Andantino cantabile
p
piu forte
mp sempre cres - cen - do
Flat-three 183
Allegretto
mf
Moderato
184
Andante leggiero
Flat-six 185
Andante
186

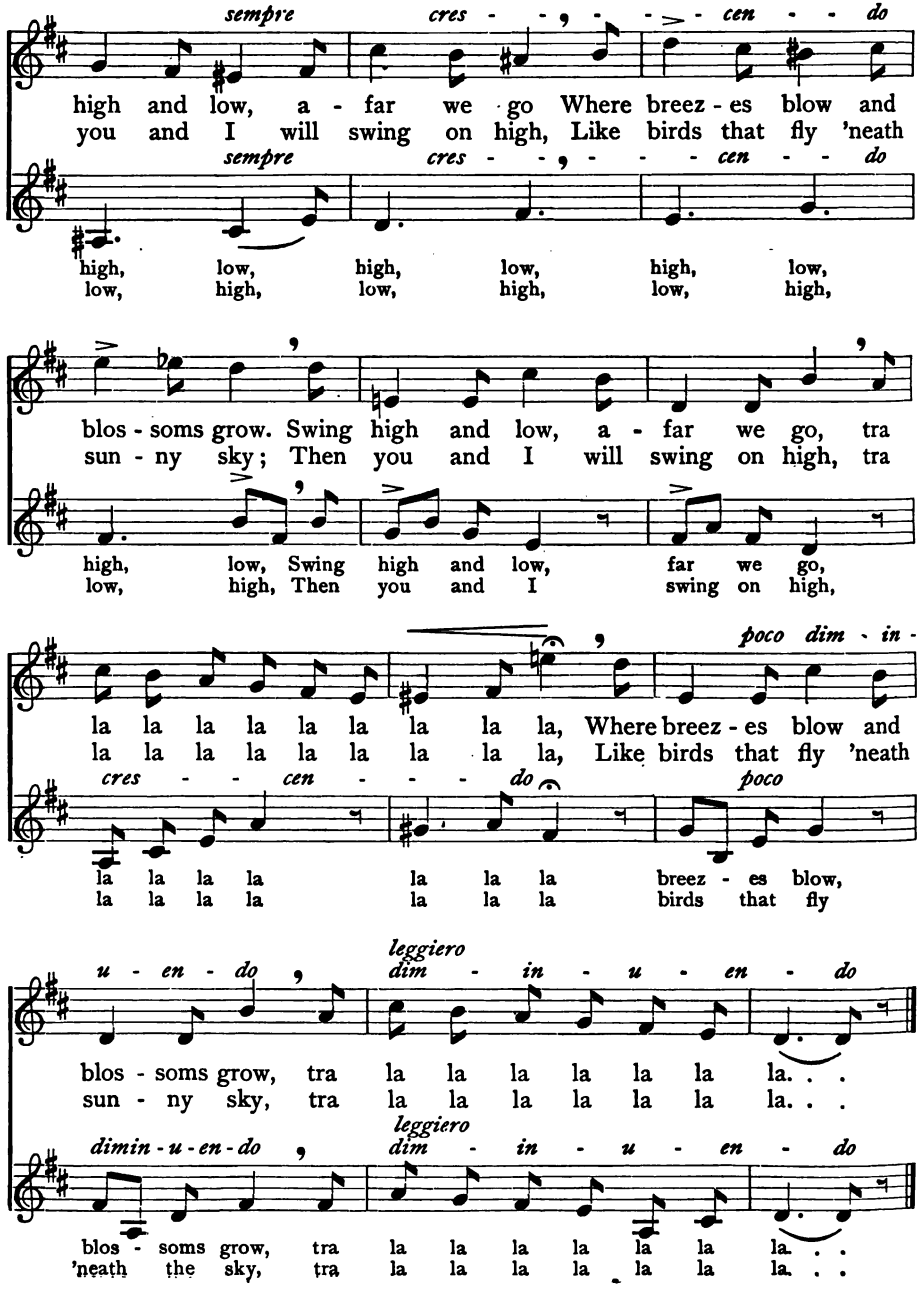


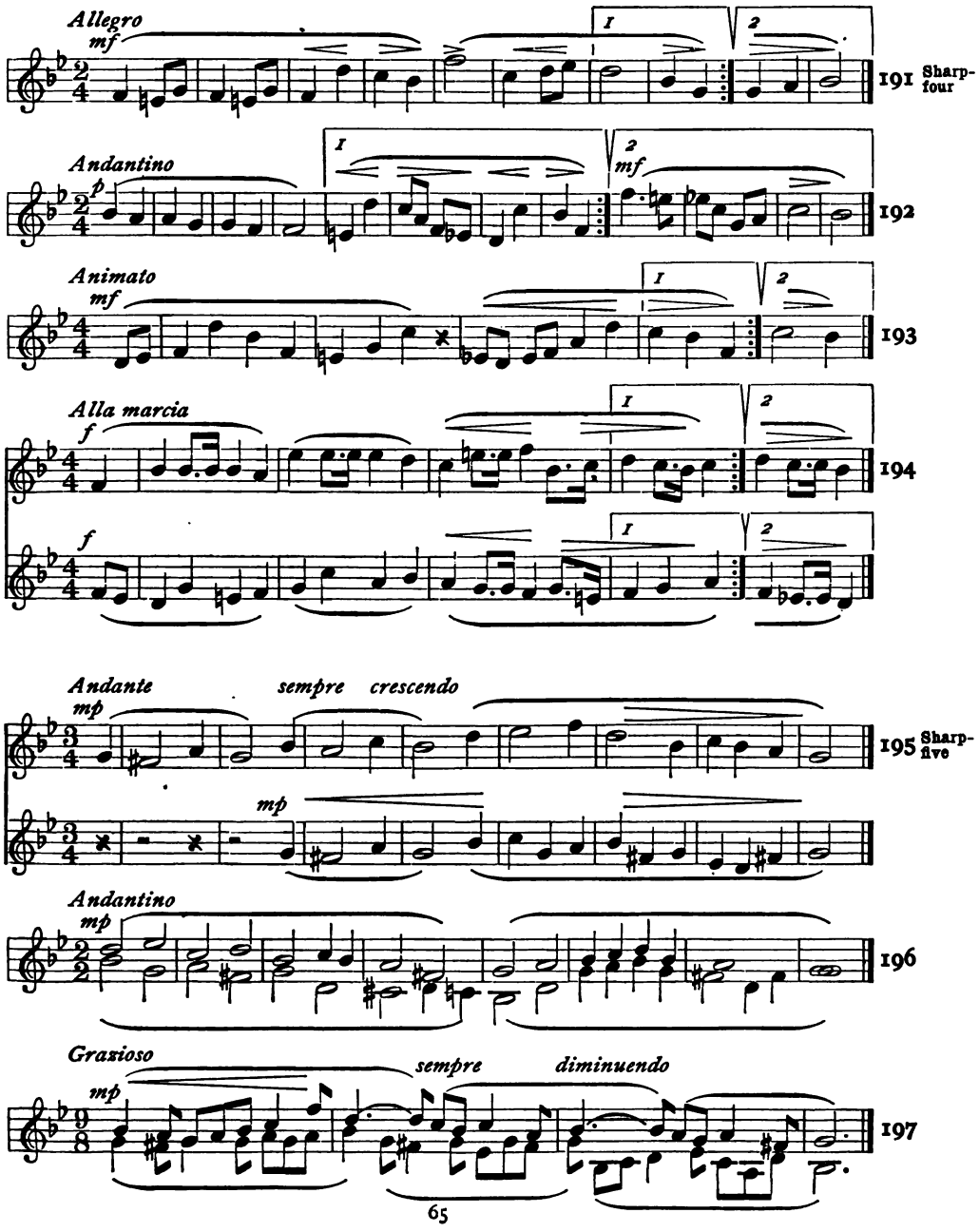
IN THE APPLE TREE

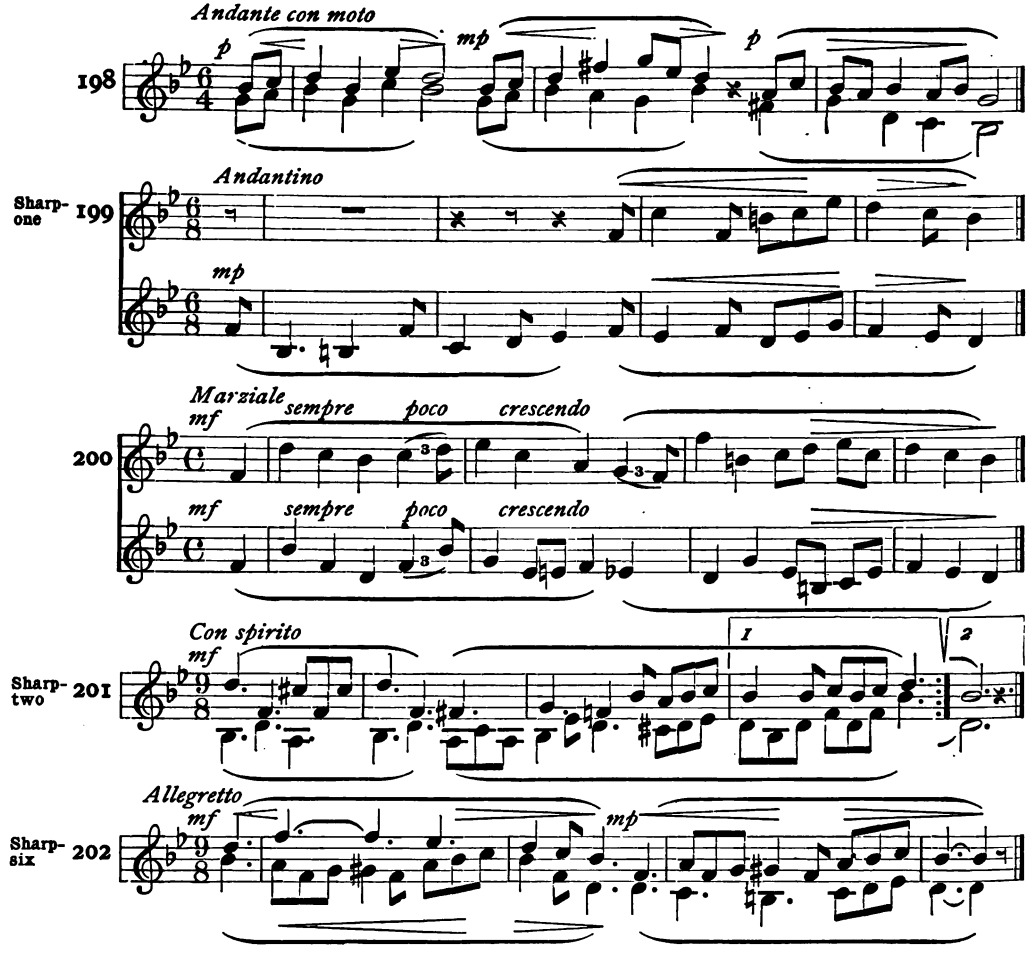
Italian Folk Tune. Arr. by
HARVEY WORTHINGTON LOOMIS

DAVID KNOWLES




sempre
cres - - - cen - - do
high and low, a - far we go Where breez - es blow and
you and I will swing on high, Like birds that fly 'neath
sempre
cres - - - cen - - do
high, low, high, low, high, low,
low, high, low, high, low, high,
blos - soms grow. Swing high and low, a - far we go, tra
sun - ny sky; Then you and I will swing on high, tra
high, low, Swing high and low, far we go,
low, high, Then you and I swing on high,
poco dim - in -
la la la la la la la la la, Where breez - es blow and
la la la la la la la la la, Like birds that fly 'neath
cres - - cen - - - do
poco
la la la la la la la breez - es blow,
la la la la la la la birds that fly
leggiero
u - en - do
dim - in - u - en - do
blos - soms grow, tra la la la la la la la. . .
sun - ny sky, tra la la la la la la la. . .
leggiero
dimin - u - en - do
dim - in - u - en - do
blos - soms grow, tra la la la la la la la. . .
'neath the sky, tra la la la la la la la. . .

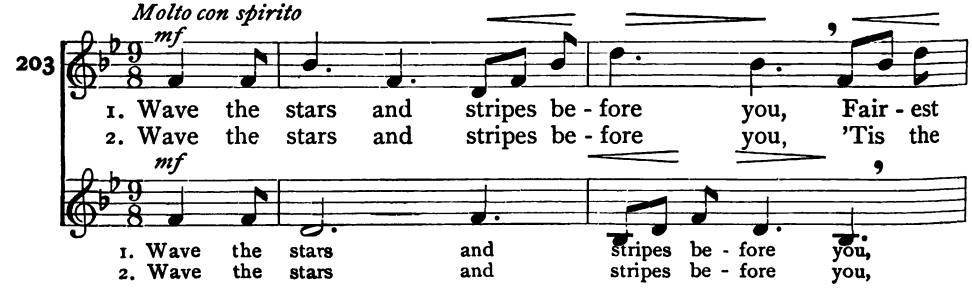

Allegro
mf
1
2
191 Sharp-four
Andantino
p
mf
192
Animato
mf
193
Alla marcia
f
194
Andante
mp
sempre crescendo
195 Sharp-five
Andantino
mp
196
Grazioso
mp
sempre
diminuendo
197

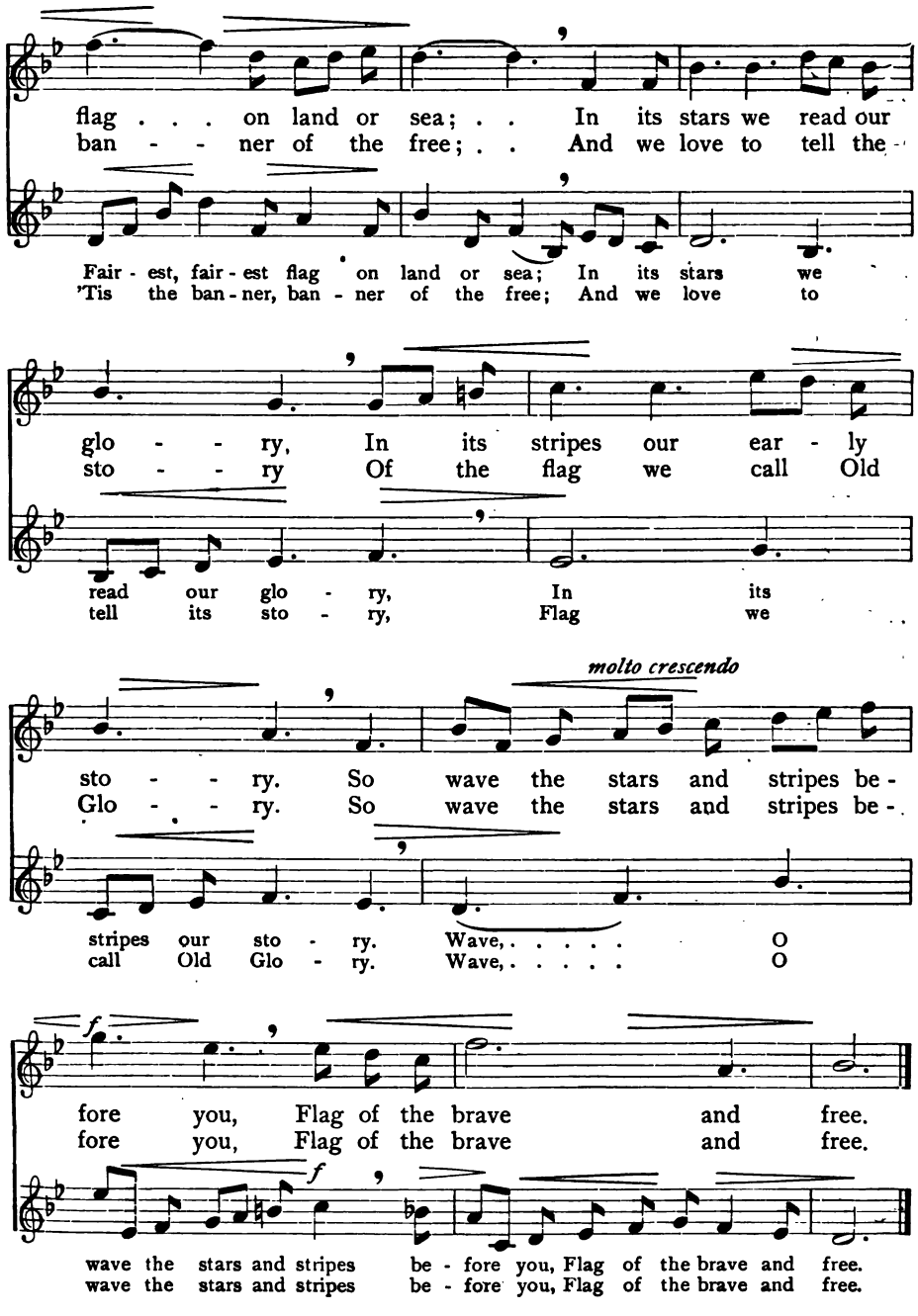


THE AMERICAN FLAG

A. S. KENDALL

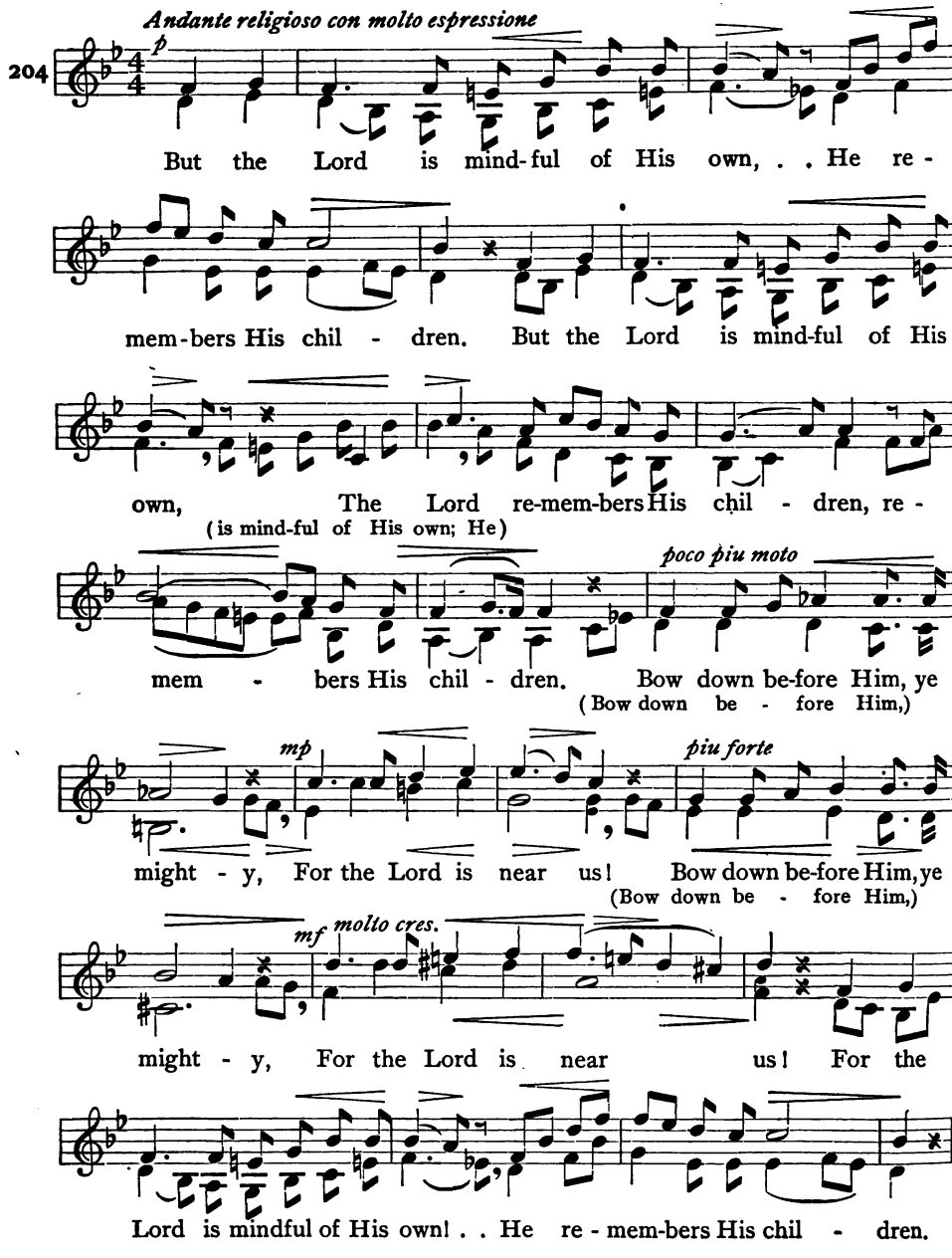
German Folk Tune

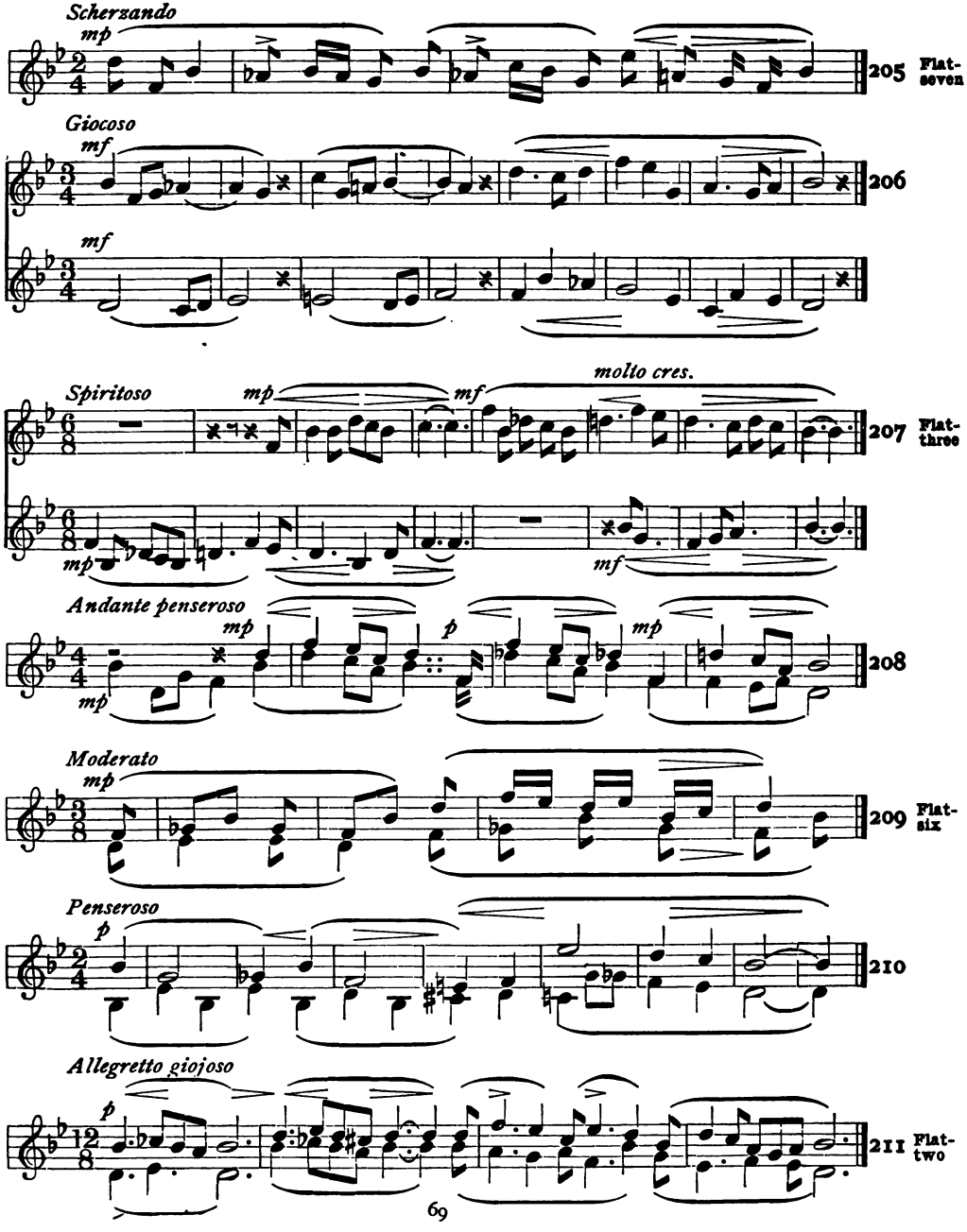



flag . . . on land or sea; . . In its stars we read our
ban - - ner of the free; . . And we love to tell the
Fair - est, fair - est flag on land or sea; In its stars we
'Tis the ban - ner, ban - ner of the free; And we love to
glo - - ry, In its stripes our ear - ly
sto - - ry Of the flag we call Old
read our glo - ry, In its
tell its sto - ry, Flag we
molto crescendo
sto - - ry. So wave the stars and stripes be -
Glo - - ry. So wave the stars and stripes be -
stripes our sto - ry. Wave, ... O
call Old Glo - ry. Wave, ... O
f
fore you, Flag of the brave and free.
fore you, Flag of the brave and free.
f
wave the stars and stripes be - fore you, Flag of the brave and free.
wave the stars and stripes be - fore you, Flag of the brave and free.

BUT THE LORD IS MINDFUL

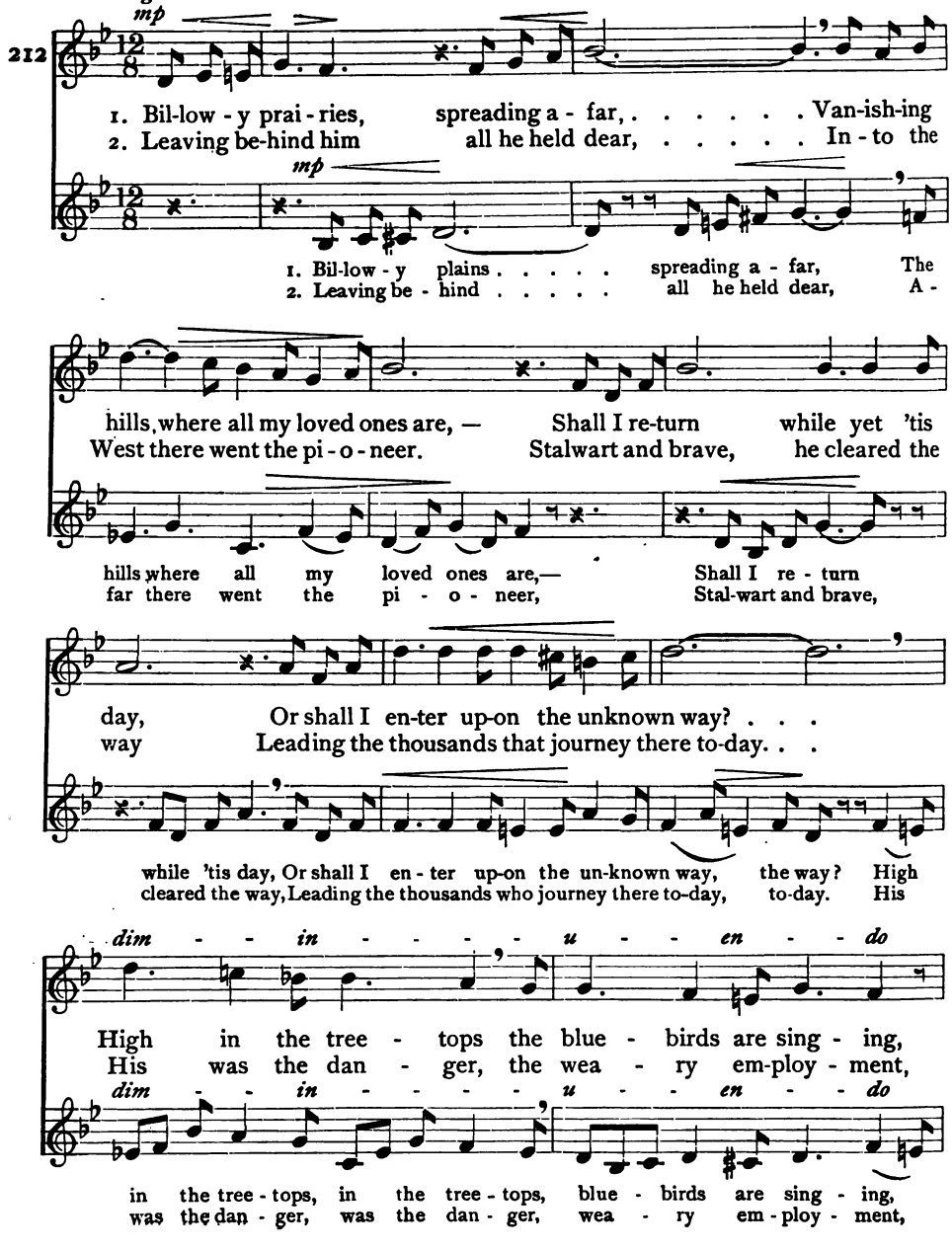
MENDELSSOHN
Arr. by J. M. McLAUGHLIN
from the Oratorio "St. Paul"

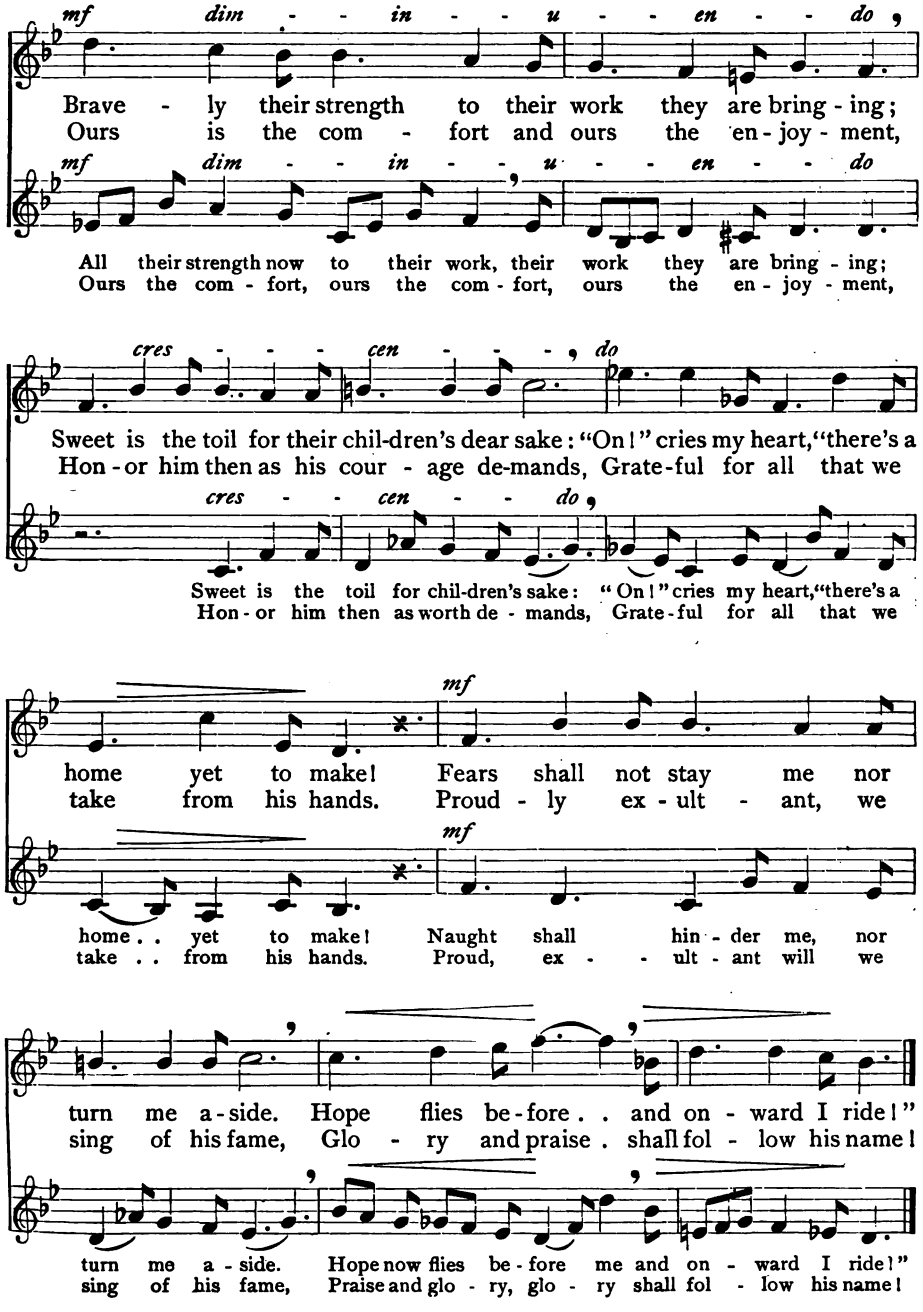


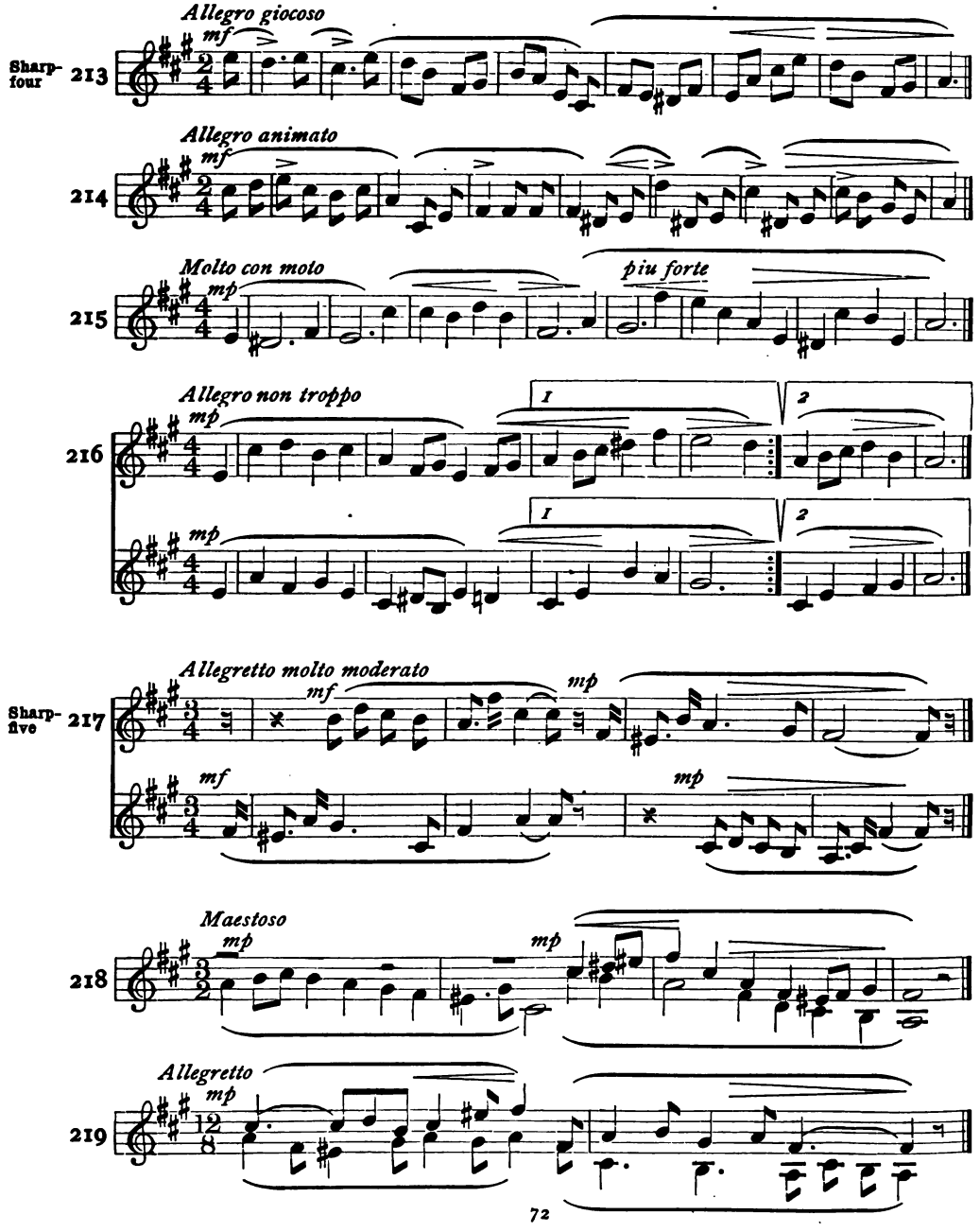

Scherzando
mp
205
Flat-seven
Giocoso
mf
206
mf
Spiritoso
mp
mf
molto cres.
207
Flat-three
mp
mf
Andante penseroso
mp
p
mp
208
mp
Moderato
mp
209
Flat-six
Penseroso
p
210
Allegretto giojoso
p
211
Flat-two

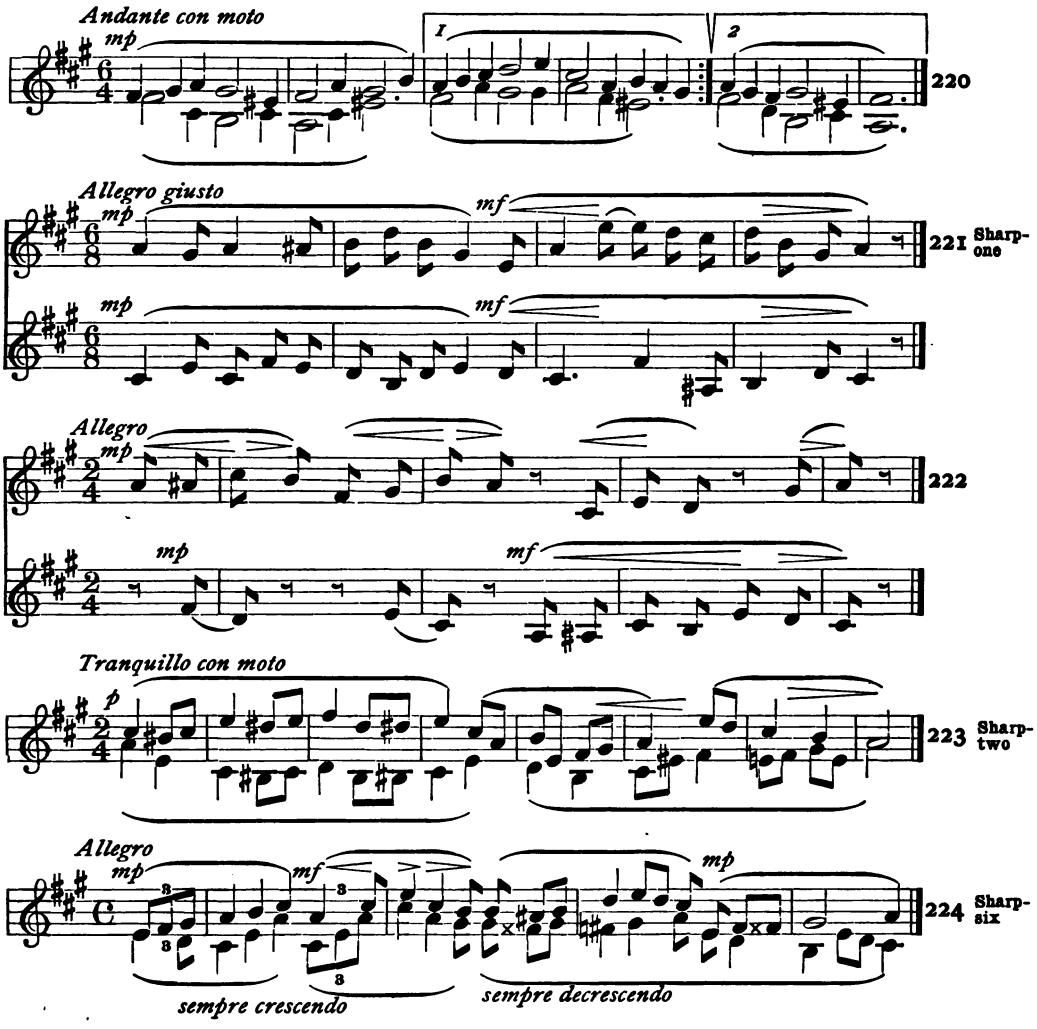
M. A. L. LANE
Allegro vivo

A. FESCA. ARR. by
HARVEY WORTHINGTON LOOMIS



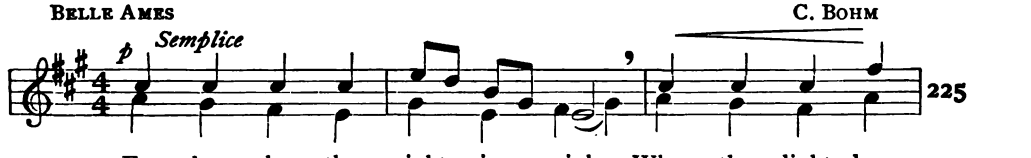

mf dim - - in - - u - - en - - do
Brave - ly their strength to their work they are bring - ing;
Ours is the com - fort and ours the en - joy - ment,
mf dim - - in - - u - - en - - do
All their strength now to their work, their work they are bring - ing;
Ours the com - fort, ours the com - fort, ours the en - joy - ment,
cres - - - cen - - - do
Sweet is the toil for their chil-dren's dear sake: "On!" cries my heart, "there's a
Hon - or him then as his cour - age de-mands, Grate-ful for all that we
cres - - cen - - do
Sweet is the toil for chil-dren's sake: "On!" cries my heart, "there's a
Hon - or him then as worth de - mands, Grate - ful for all that we
mf
home yet to make! Fears shall not stay me nor
take from his hands. Proud - ly ex - ult - ant, we
mf
home . . yet to make! Naught shall hin - der me, nor
take . . from his hands. Proud, ex - - ult - ant will we
turn me a - side. Hope flies be - fore . . and on - ward I ride!"
sing of his fame, Glo - ry and praise . shall fol - low his name!
turn me a - side. Hope now flies be - fore me and on - ward I ride!"
sing of his fame, Praise and glo - ry, glo - ry shall fol - low his name!


Sharp-four
213
Allegro giocoso
mf
214
Allegro animato
mf
215
Molto con moto
mp
più forte
216
Allegro non troppo
mp
1
2
Sharp-five
217
Allegretto molto moderato
mf
mp
Maestoso
218
mp
Allegretto
219
mp



AT EVENTIDE

BELLE AMES C. BOHM



1. Fa - ther, when the night is nigh, When the light has
2. Thou who mad - est earth and sea, Flow'r - ing shrub and

left the sky, Grant us a thought - ful, a
leaf - y tree, Guard us, Thy chil - dren, with

rit.

si - lent hour, Blessed with peace and filled with pow'r.
might - y arm, Keep us free from fear and harm.

THE FLOWING TIDE

DAVID KNOWLES J. F. HALEVY

Allegretto con spirito

226

mf

1. Waves of the sea, bound - less and free, O whence do you roam and
Where do you sleep down in the deep, And how can you rest be -
2. Crest - ed with white, gleam - ing in light, You break on the shore with
Might - y and grand o - ver the sand You rest - less - ly leap far

mf

mp

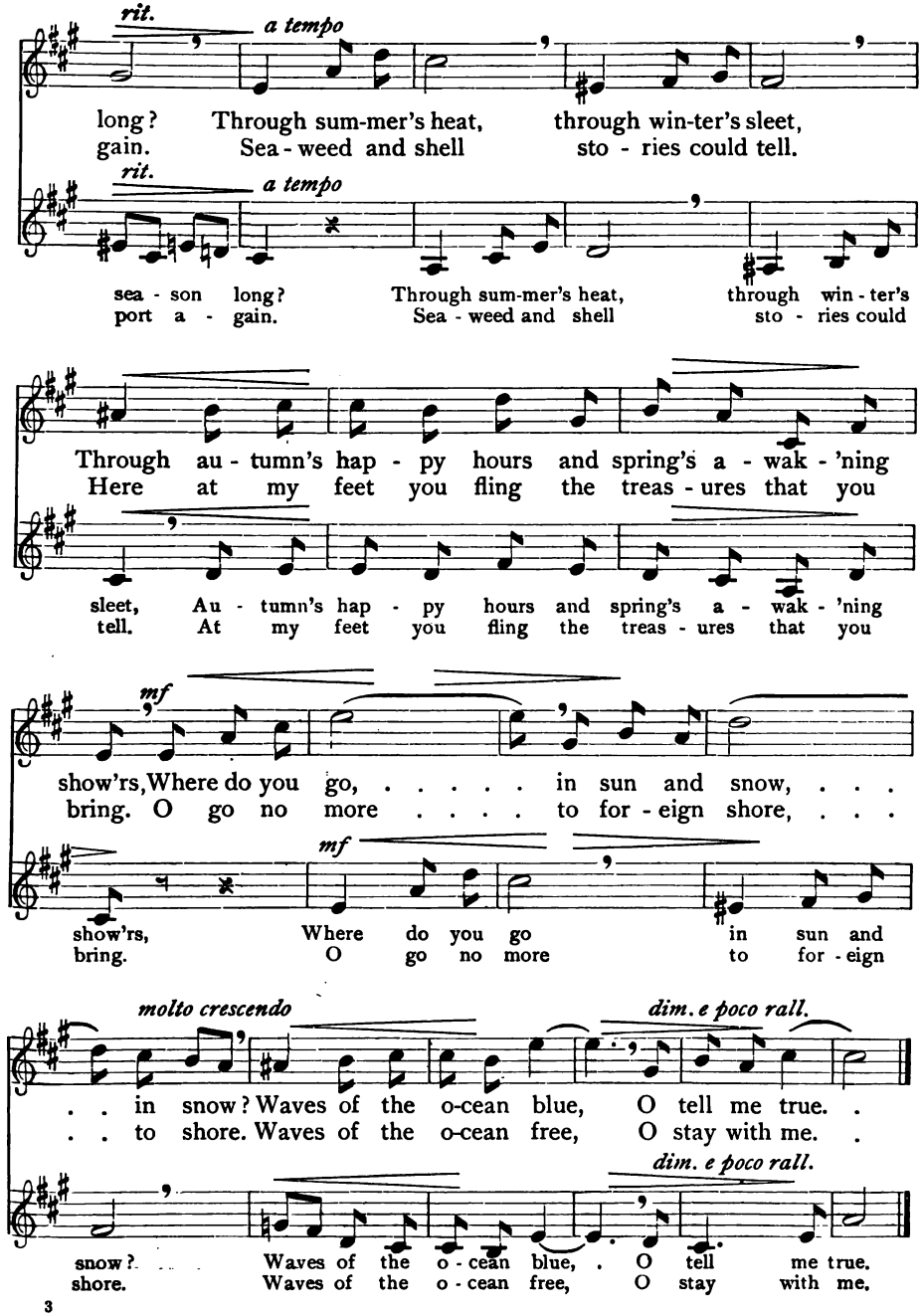
where is your home? What do you say all through the
neath foam - ing crest?
thun - der - ing roar. Tell me of sails wrecked by the
out of the deep.

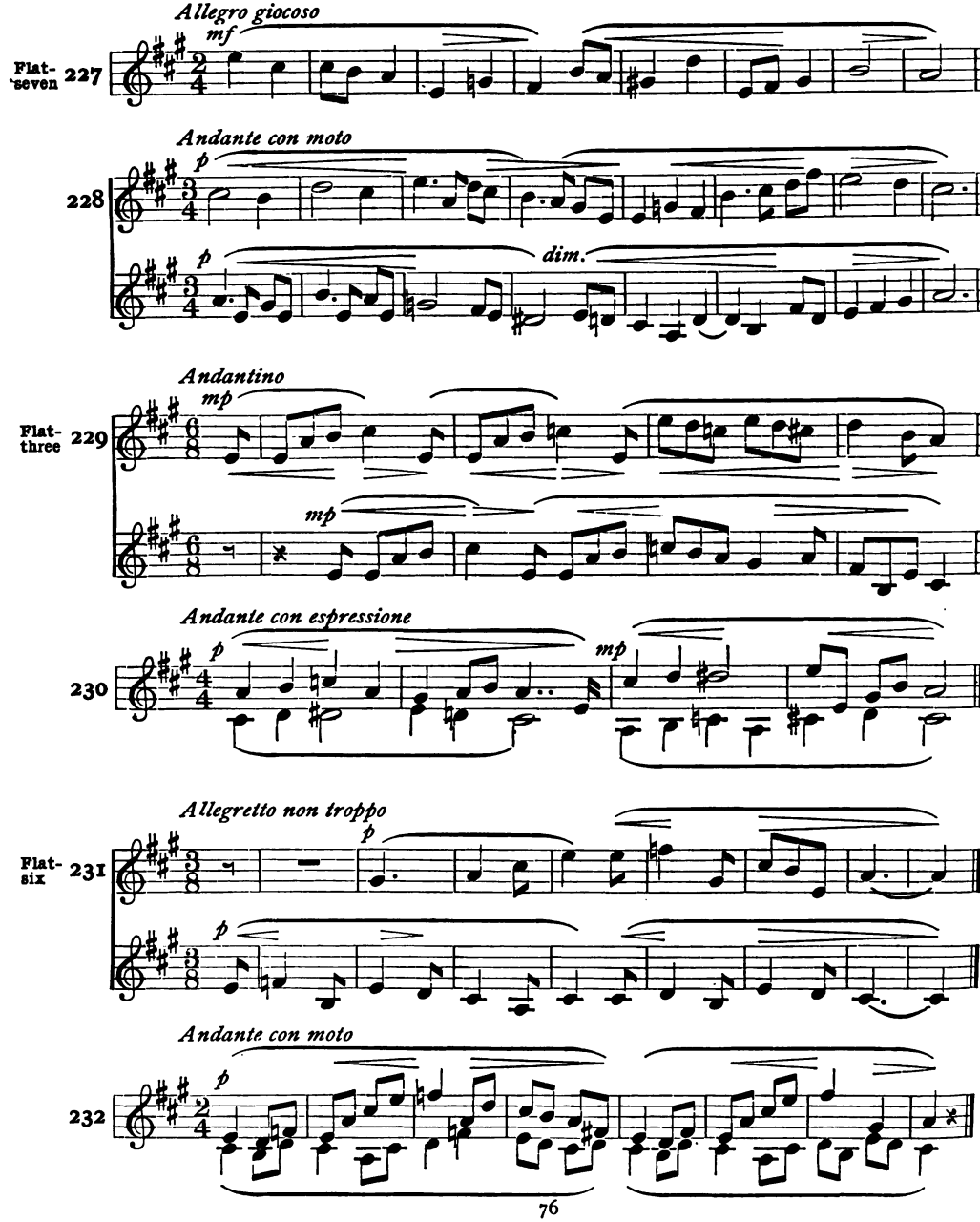
mp

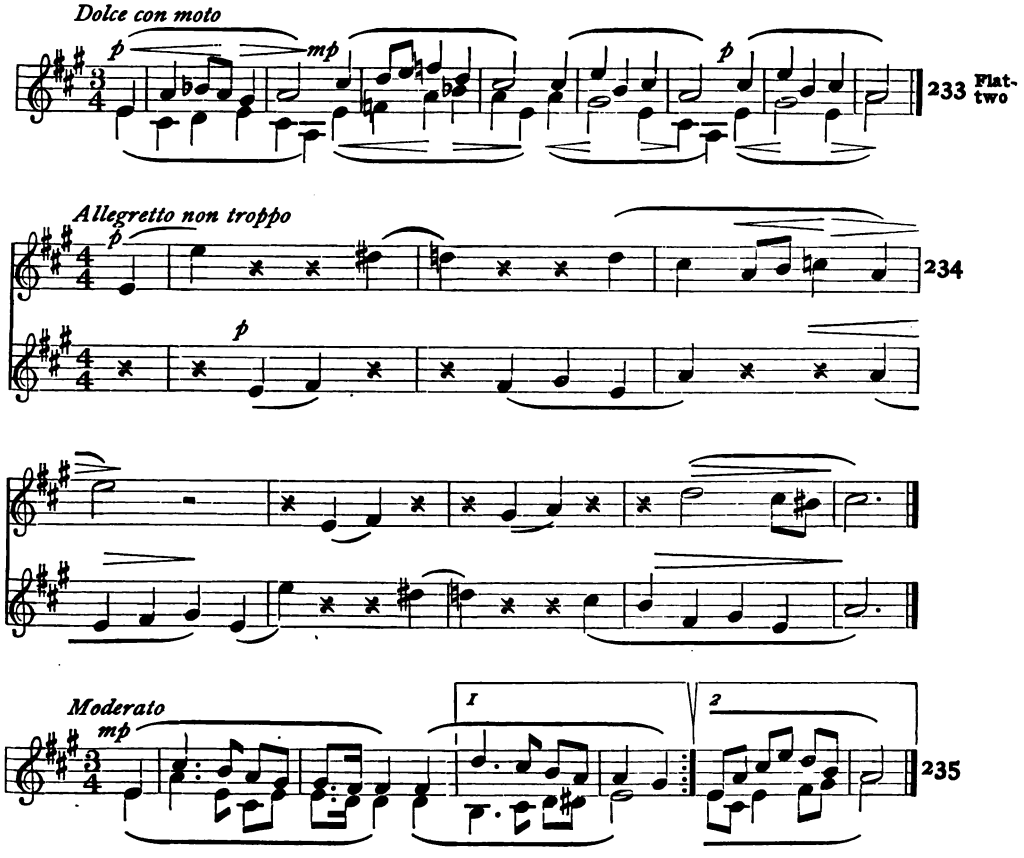
What do you say
Tell me of sails

day? What is your song all through the sea - son
gales; Tell me of men that reach the port a -

all through the day? What is your song through the
wrecked by the gales; Tell me of men reach - ing

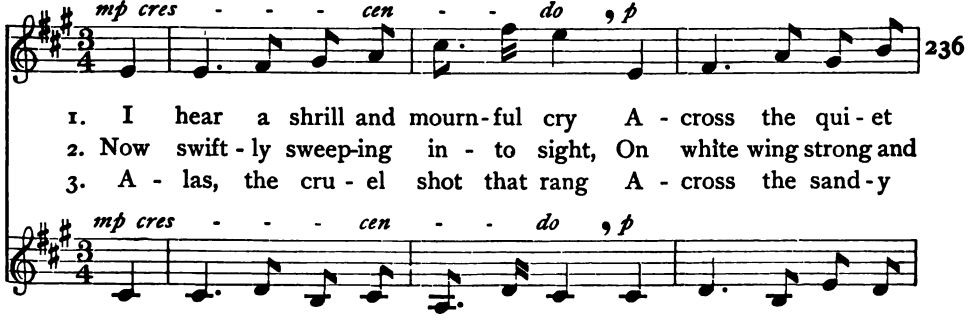

rit.
a tempo
long? Through sum-mer's heat, through win-ter's sleet,
gain. Sea - weed and shell sto - ries could tell.
rit.
a tempo
sea - son long? Through sum-mer's heat, through win - ter's
port a - gain. Sea - weed and shell sto - ries could
Through au - tumn's hap - py hours and spring's a - wak - 'ning
Here at my feet you fling the treas - ures that you
sleet, Au - tumn's hap - py hours and spring's a - wak - 'ning
tell. At my feet you fling the treas - ures that you
mf
show'rs, Where do you go, ... in sun and snow, . . .
bring. O go no more . . . . to for - eign shore, . . .
mf
show'rs, Where do you go in sun and
bring. O go no more to for - eign
molto crescendo
dim. e poco rall.
. . in snow? Waves of the o-cean blue, O tell me true. .
. . to shore. Waves of the o-cean free, O stay with me. .
dim. e poco rall.
snow? Waves of the o - cean blue, . O tell me true.
shore. Waves of the o - cean free, O stay with me.


Allegro giocoso
mf
Flat-seven 227
Andante con moto
p
228
p
dim.
Andantino
mp
Flat-three 229
mp
Andante con espressione
p
230
mp
Allegretto non troppo
p
Flat-six 231
p
Andante con moto
p
232

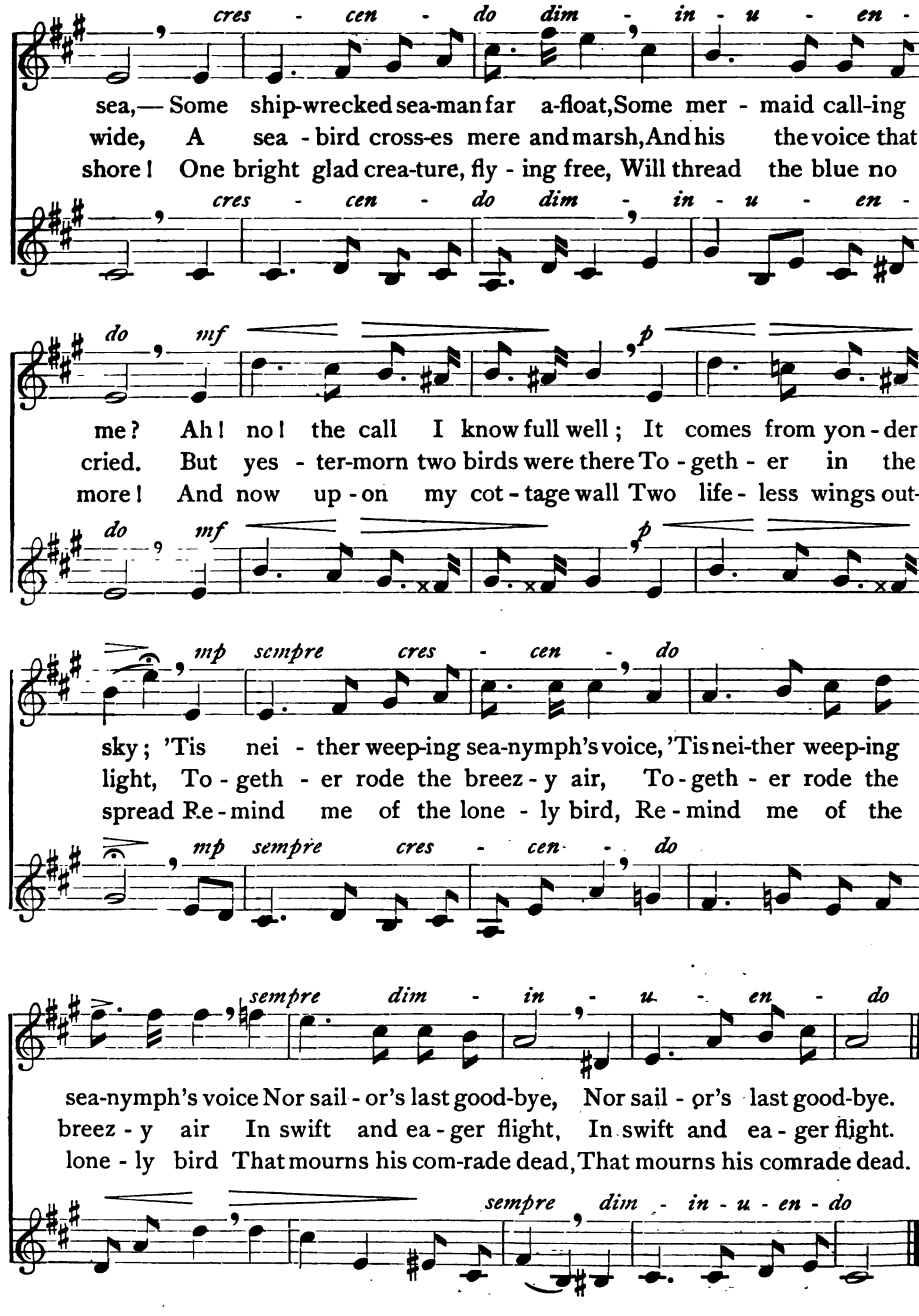


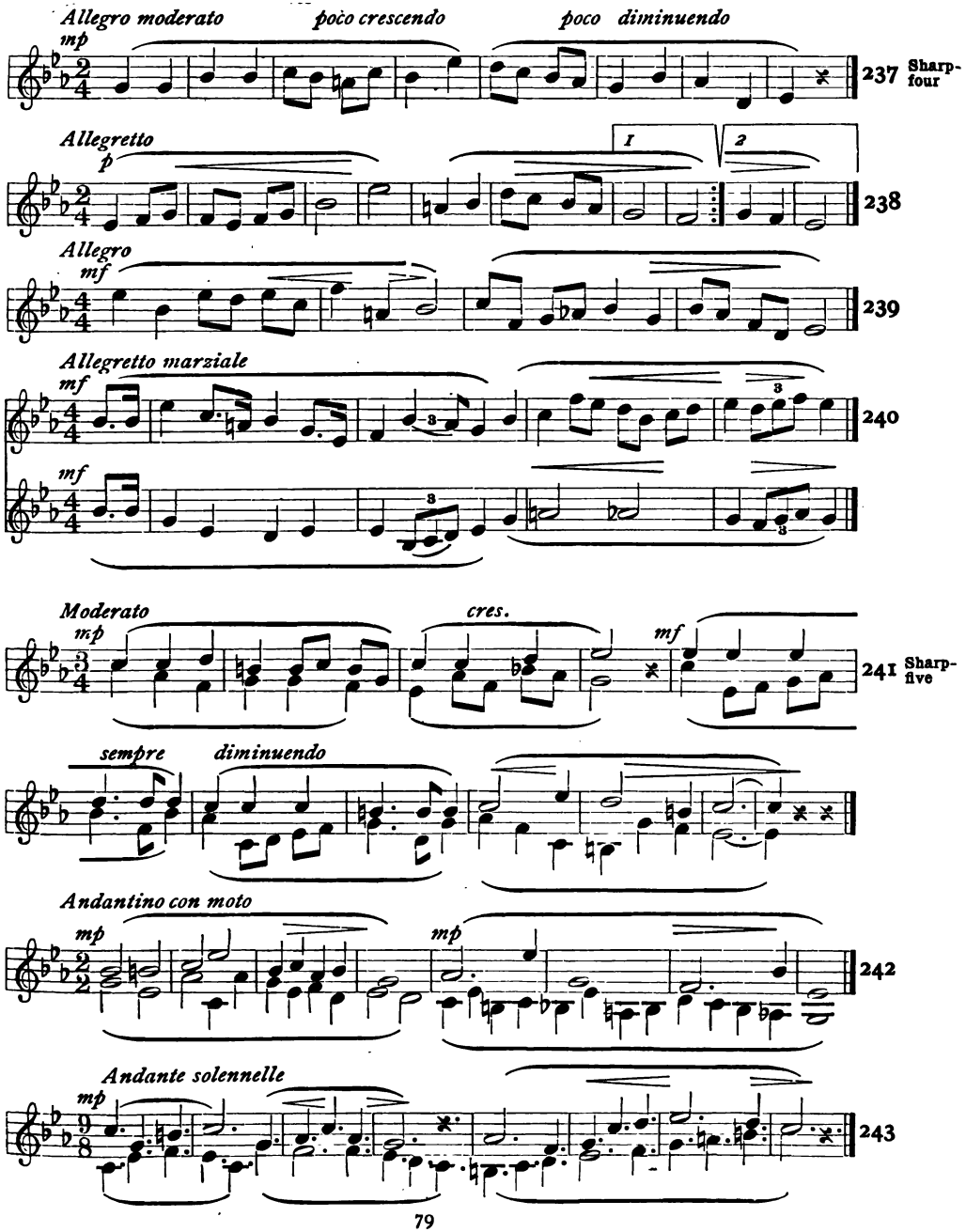
THE SEA BIRD

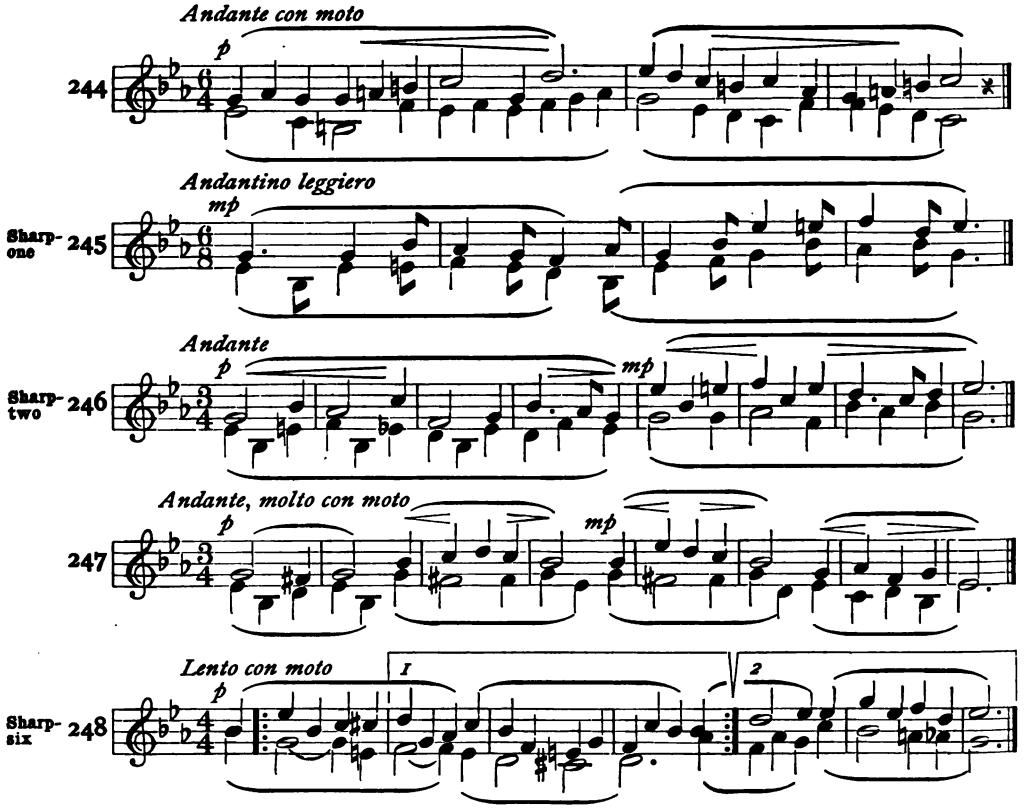
M. L. Baum — Emil Karl Janser



1. I hear a shrill and mourn-ful cry A - cross the qui - et
2. Now swift - ly sweep-ing in - to sight, On white wing strong and
3. A - las, the cru - el shot that rang A - cross the sand - y


cres - cen - do dim - in - u - en -
sea,— Some ship-wrecked sea-man far a-float, Some mer - maid call-ing
wide, A sea - bird cross-es mere and marsh, And his the voice that
shore! One bright glad crea-ture, fly - ing free, Will thread the blue no
cres - cen - do dim - in - u - en -
do mf p
me? Ah! no! the call I know full well; It comes from yon - der
cried. But yes - ter-morn two birds were there To - geth - er in the
more! And now up - on my cot - tage wall Two life - less wings out-
do mf p
mp sempre cres - cen - do
sky; 'Tis nei - ther weep-ing sea-nymph's voice, 'Tis nei-ther weep-ing
light, To - geth - er rode the breez - y air, To - geth - er rode the
spread Re - mind me of the lone - ly bird, Re - mind me of the
mp sempre cres - cen - do
sempre dim - in - u - en - do
sea-nymph's voice Nor sail - or's last good-bye, Nor sail - or's last good-bye.
breez - y air In swift and ea - ger flight, In swift and ea - ger flight.
lone - ly bird That mourns his com-rade dead, That mourns his comrade dead.
sempre dim - in - u - en - do

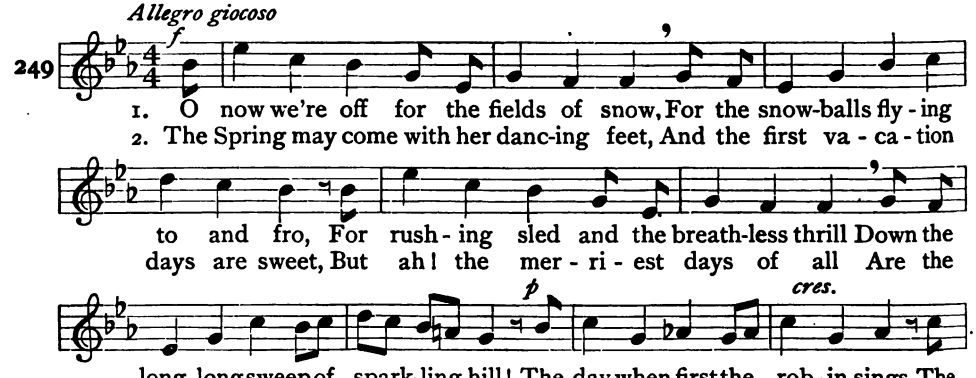

Allegro moderato
mp
poco crescendo
poco diminuendo
237
Sharp-four
Allegretto
p
1
2
238
Allegro
mf
239
Allegretto marziale
mf
240
mf
Moderato
mp
cres.
mf
241
Sharp-five
sempre
diminuendo
Andantino con moto
mp
mp
242
Andante solennelle
mp
243



COASTING SONG

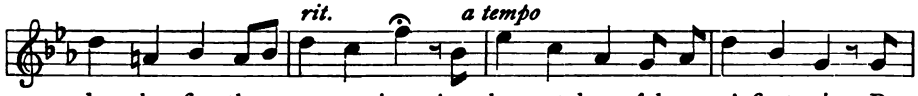
E. H. THOMAS — HARVEY WORTHINGTON LOOMIS

Allegro giocoso

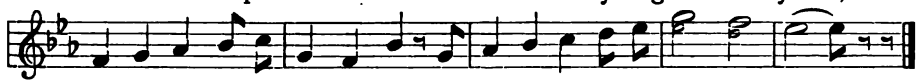


1. O now we're off for the fields of snow, For the snow-balls fly - ing to and fro, For rush - ing sled and the breath-less thrill Down the long, long sweep of spark-ling hill! The day when first the rob - in sings, The

2. The Spring may come with her danc-ing feet, And the first va - ca - tion days are sweet, But ah! the mer - ri - est days of all Are the days when snow-flakes light-ly fall. O give us then a spark-ling hill, With



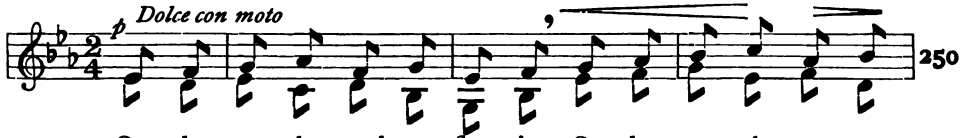
day when first the cro-cus springs, Are pleasant days of the year's first prime, But
down-ward sweep and on-ward thrill Of sleds a - fly - ing in mer - ry row, Hur-



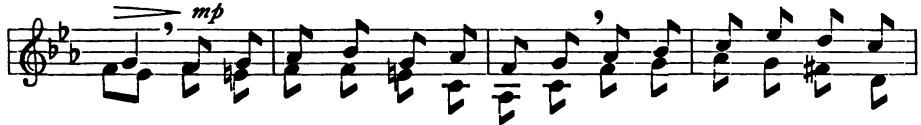
boys and girls know a hap-pier time, But boys and girls know a happier time.
rah for glit-ter-ing fields of snow! Hurrah for glit-ter-ing fields of snow!

ONE BY ONE

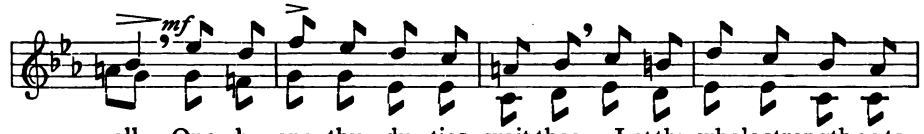
ADELAIDE ANNE PROCTOR — PHILIP H. GOEPP



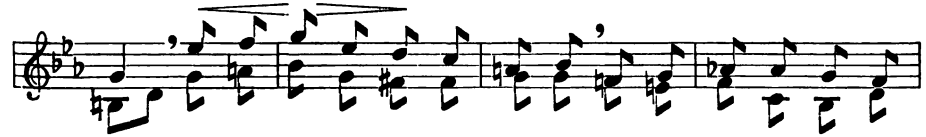
1. One by one the sands are flow - ing, One by one the mo-ments
2. One by one (bright gifts from heav-en) Joys are sent thee here be -



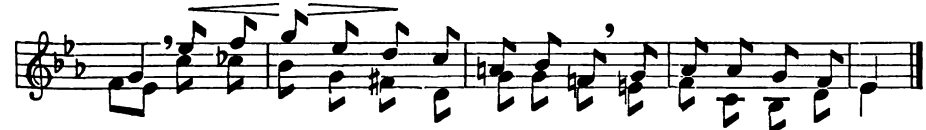
fall; Some are com - ing, some are go - ing; Do not strive to grasp them
low; Take them read - i - ly when giv - en — Read-y, too, to let them



all. One by one thy du - ties wait thee,—Let thy whole strength go to
go. Hours are gold-en links, God's to - ken, Reaching heav'n; but, one by



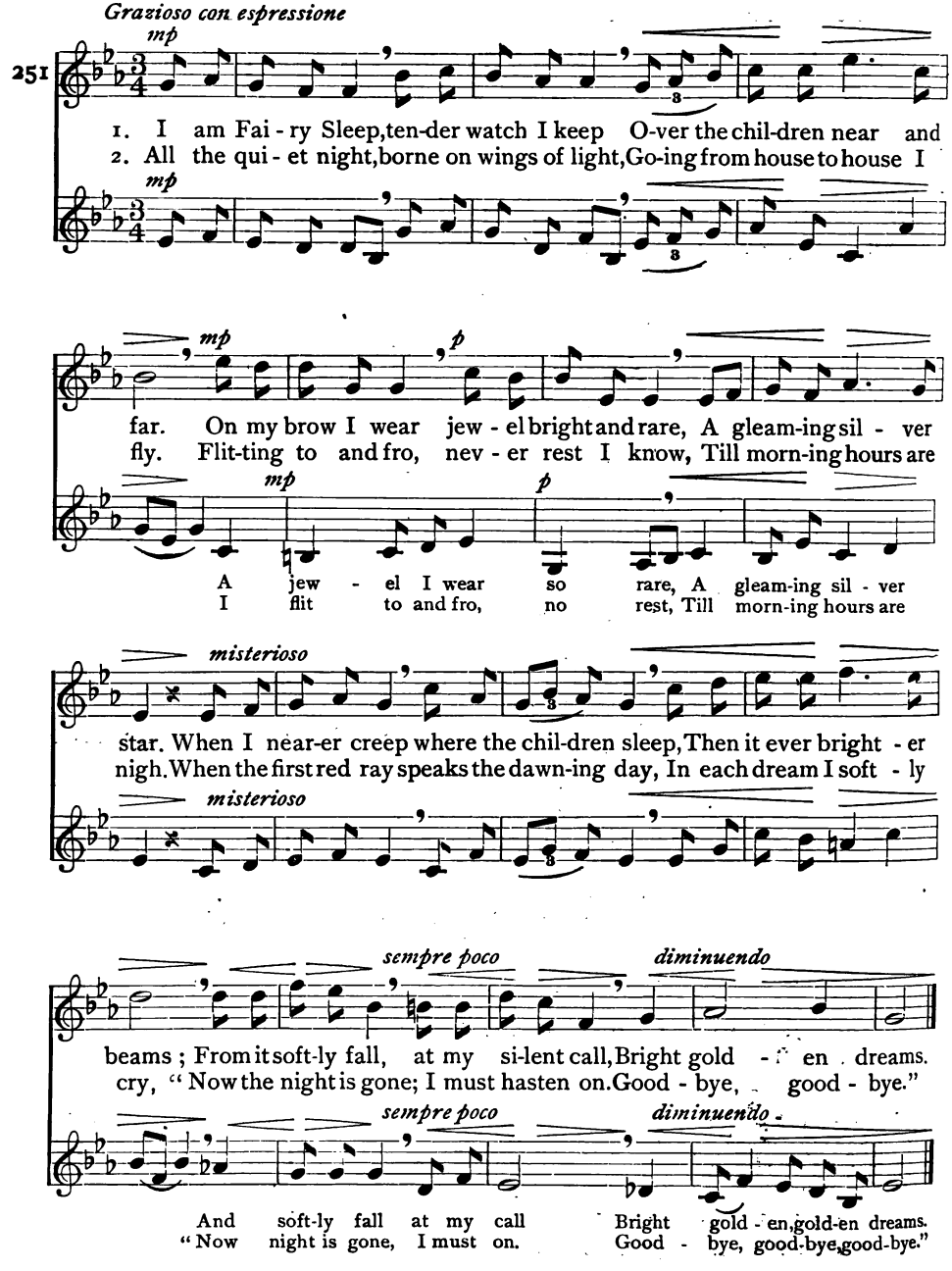
each, Let no fu - ture dreams e - late thee, Learn thou first what these can
one, Take them, lest the chain be bro-ken Ere the pil - grim-age be

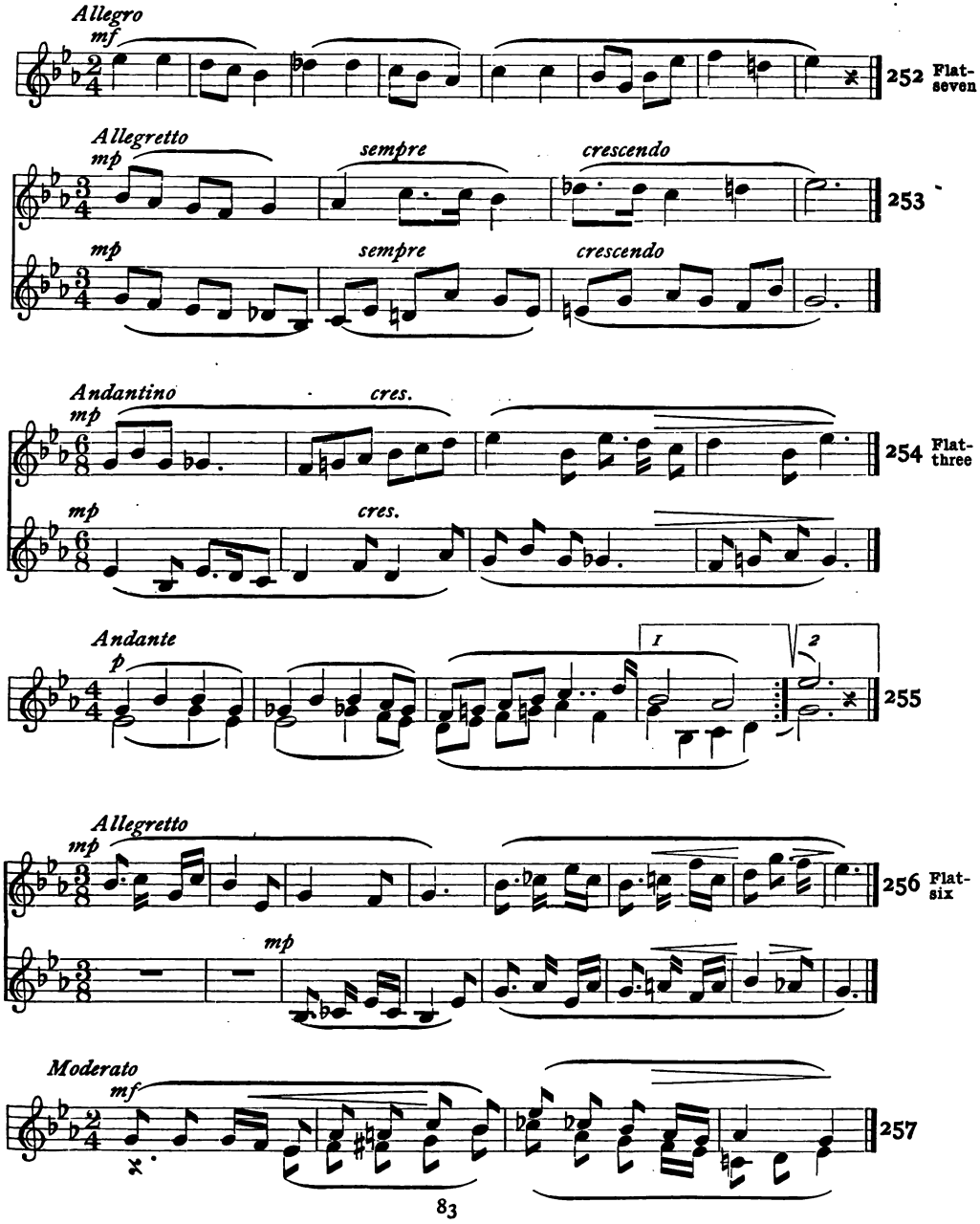


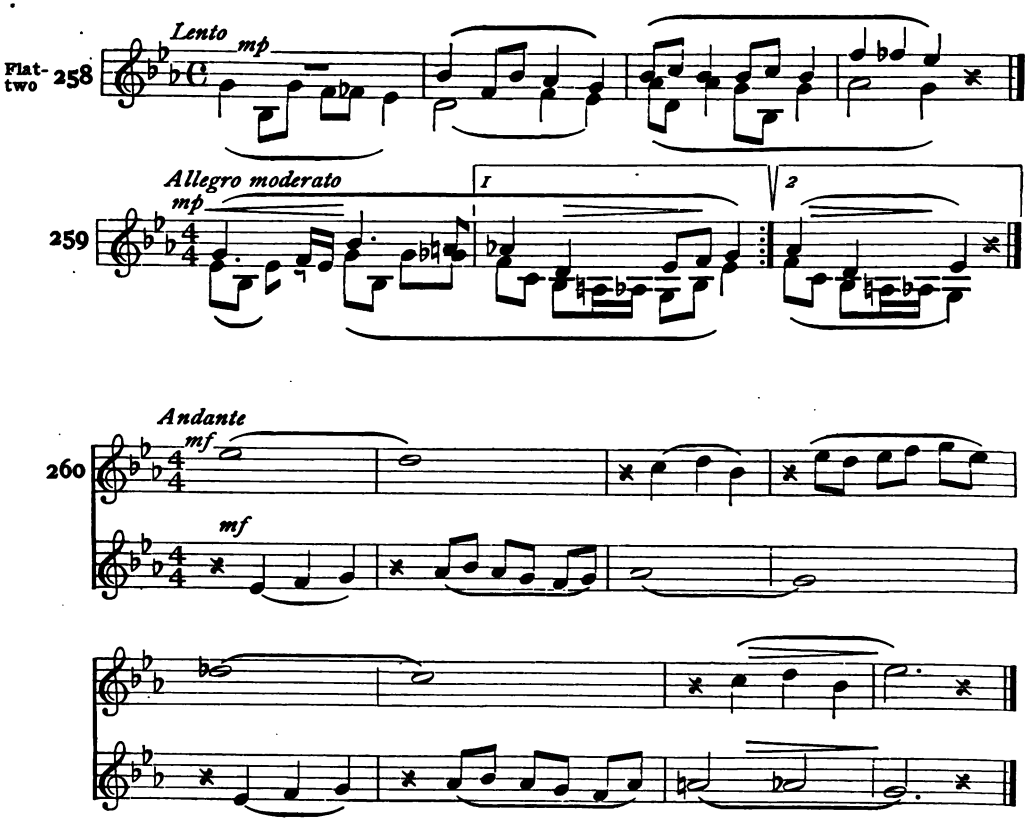
teach; Let no fu-ture dreams e-late thee, Learn thou first what these can teach.
done; Take them, lest the chain be bro-ken Ere the pil-grim-age be done.

CELIA STANDISH R. RADECKE

Grazioso con espressione



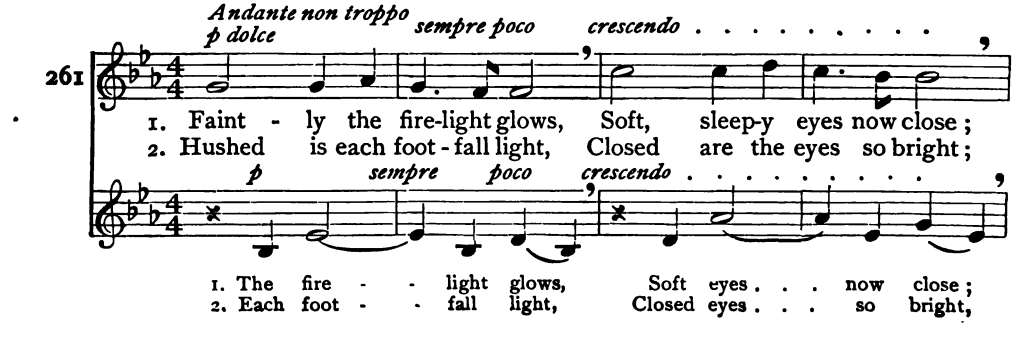

Allegro
mf
252
Flat-seven
Allegretto
mp
sempre
crescendo
253
Andantino
mp
cres.
254
Flat-three
Andante
p
1
2
255
Allegretto
mp
256
Flat-six
Moderato
mf
257

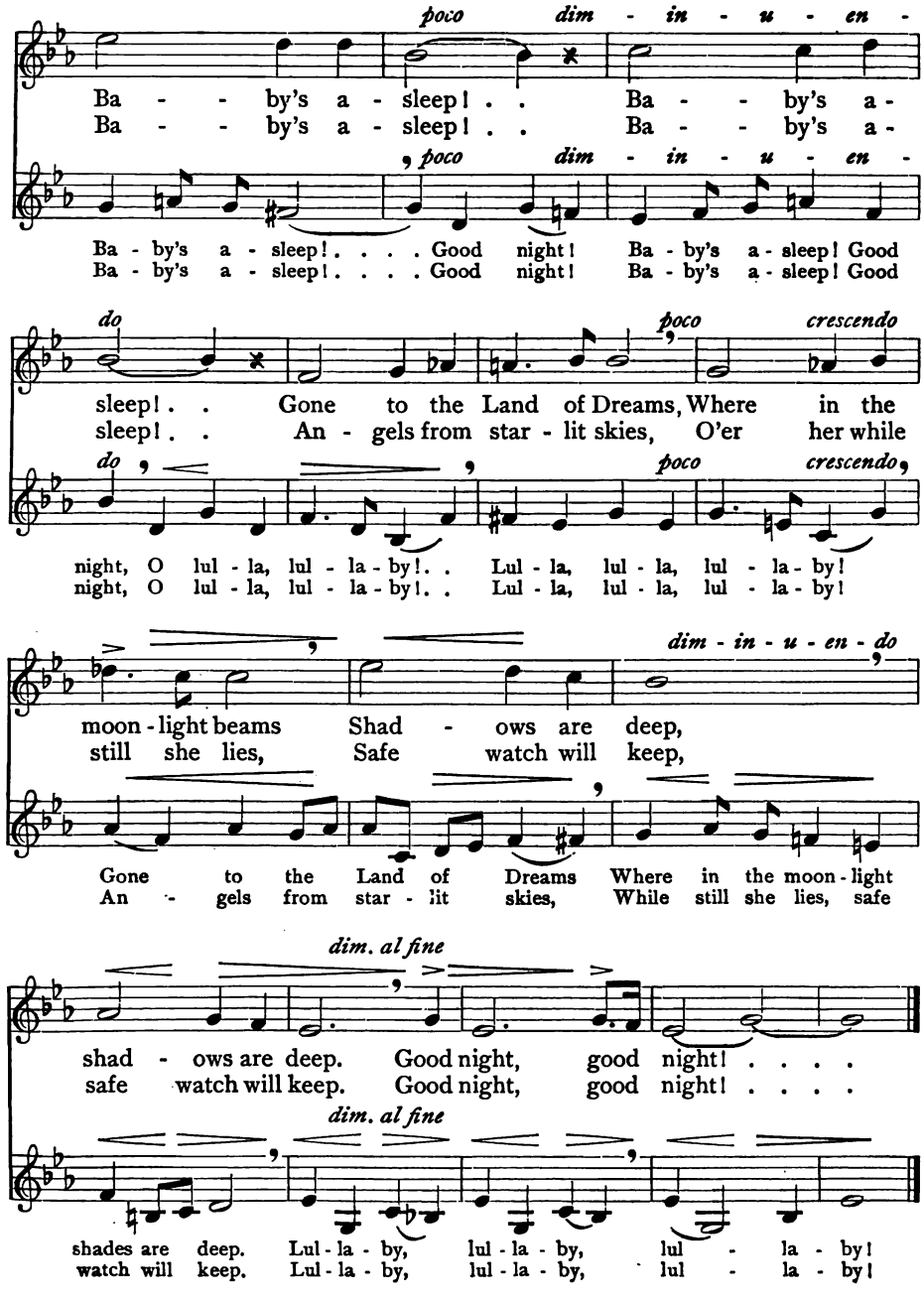


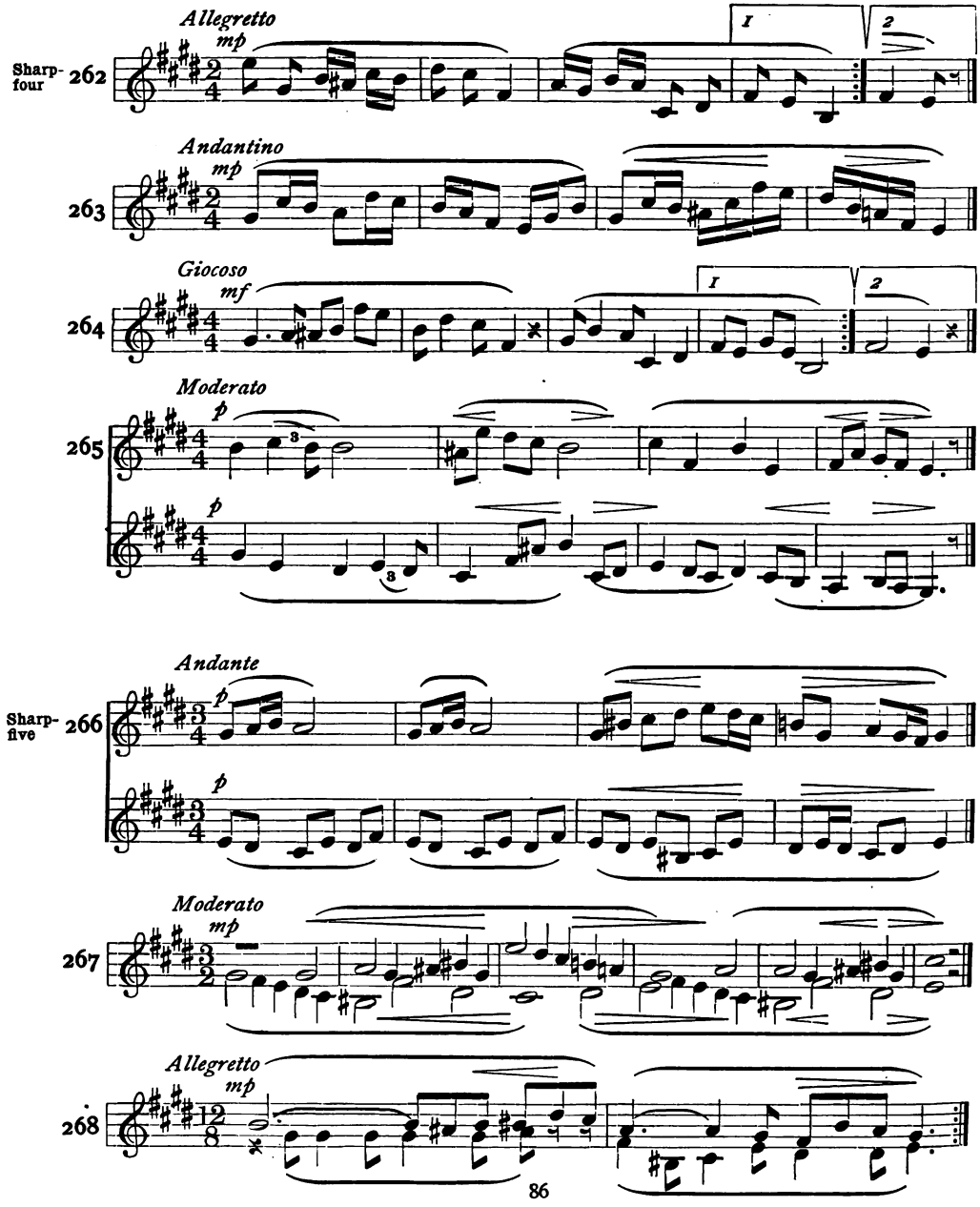
DREAMLAND

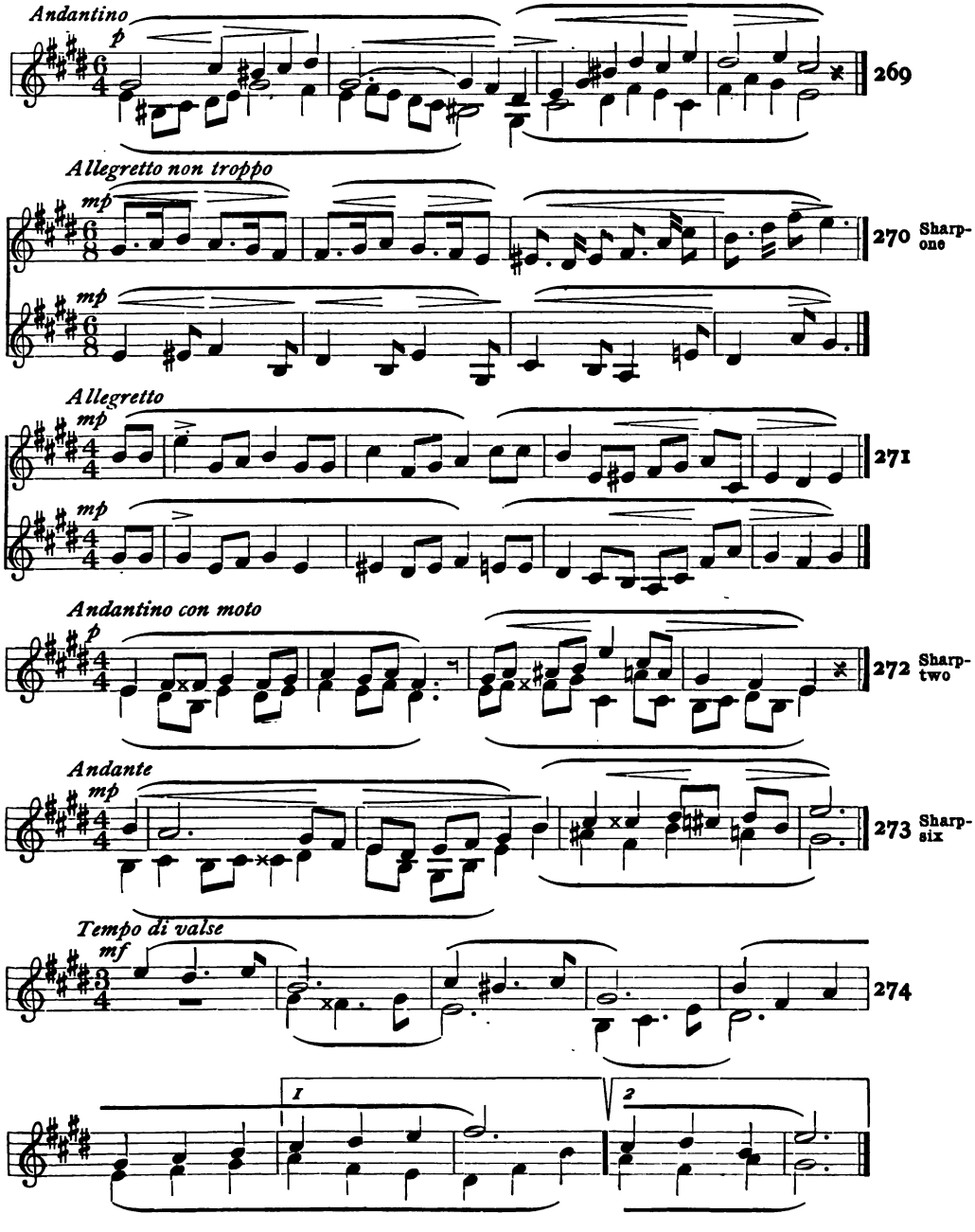
CELIA STANDISH

FRANÇOIS BEHR. Arr. by
HARVEY WORTHINGTON LOOMIS




poco dim - in - u - en -
Ba - - by's a - sleep! . . Ba - - by's a -
Ba - - by's a - sleep! . . Ba - - by's a -
poco dim - in - u - en -
Ba - by's a - sleep! . . . . Good night! Ba - by's a - sleep! Good
Ba - by's a - sleep! . . . . Good night! Ba - by's a - sleep! Good
do poco crescendo
sleep! . . Gone to the Land of Dreams, Where in the
sleep! . . An - gels from star - lit skies, O'er her while
do poco crescendo
night, O lul - la, lul - la - by! . . Lul - la, lul - la, lul - la - by!
night, O lul - la, lul - la - by! . . Lul - la, lul - la, lul - la - by!
dim - in - u - en - do
moon - light beams Shad - ows are deep,
still she lies, Safe watch will keep,
Gone to the Land of Dreams Where in the moon - light
An - gels from star - lit skies, While still she lies, safe
dim. al fine
shad - ows are deep. Good night, good night! . . . .
safe watch will keep. Good night, good night! . . . .
dim. al fine
shades are deep. Lul - la - by, lul - la - by, lul - la - by!
watch will keep. Lul - la - by, lul - la - by, lul - la - by!


Allegretto
mp
Sharp-four 262
1
2
Andantino
mp
263
Giocoso
mf
264
Moderato
p
265
Andante
p
Sharp-five 266
Moderato
mp
267
Allegretto
mp
268


Andantino
p
269
Allegretto non troppo
mp
270
Sharp-
one
mp
Allegretto
mp
271
mp
Andantino con moto
p
272
Sharp-
two
Andante
mp
273
Sharp-
six
Tempo di valse
mf
274
1
2

AUTUMN

M. L. Baum
M. A. L. Lane

Händel
Arr. from the Grand Opera "Rinaldo"

275

Lento con moto

pp *p* *mp*

1. Wild winds are sigh-ing, Brown leaves are fly - ing; Sum-mer is
2. Griev - ing a - vails not, God's or - der fails not, Win - ter pre -

p *mf*

dy - ing, Her days are o'er. Shall we in
vails not, But yields to spring. Then sun and

piu forte *f*

sor - row A - wait the mor - row And hope no
show - ers Will wake the flow - ers And ver - dure

mp

more? Ban - ish such mad-ness, For all our sad - ness
bring. Au - tumn has treas-ure That none can meas - ure,

molto cres.

Will turn to glad - ness As oft be - fore.
Greet him with pleas - ure, For he is king.

MY SOUL IS ATHIRST FOR GOD

A. R. Gaul
Arr. from the Sacred Cantata
"The Holy City"

276

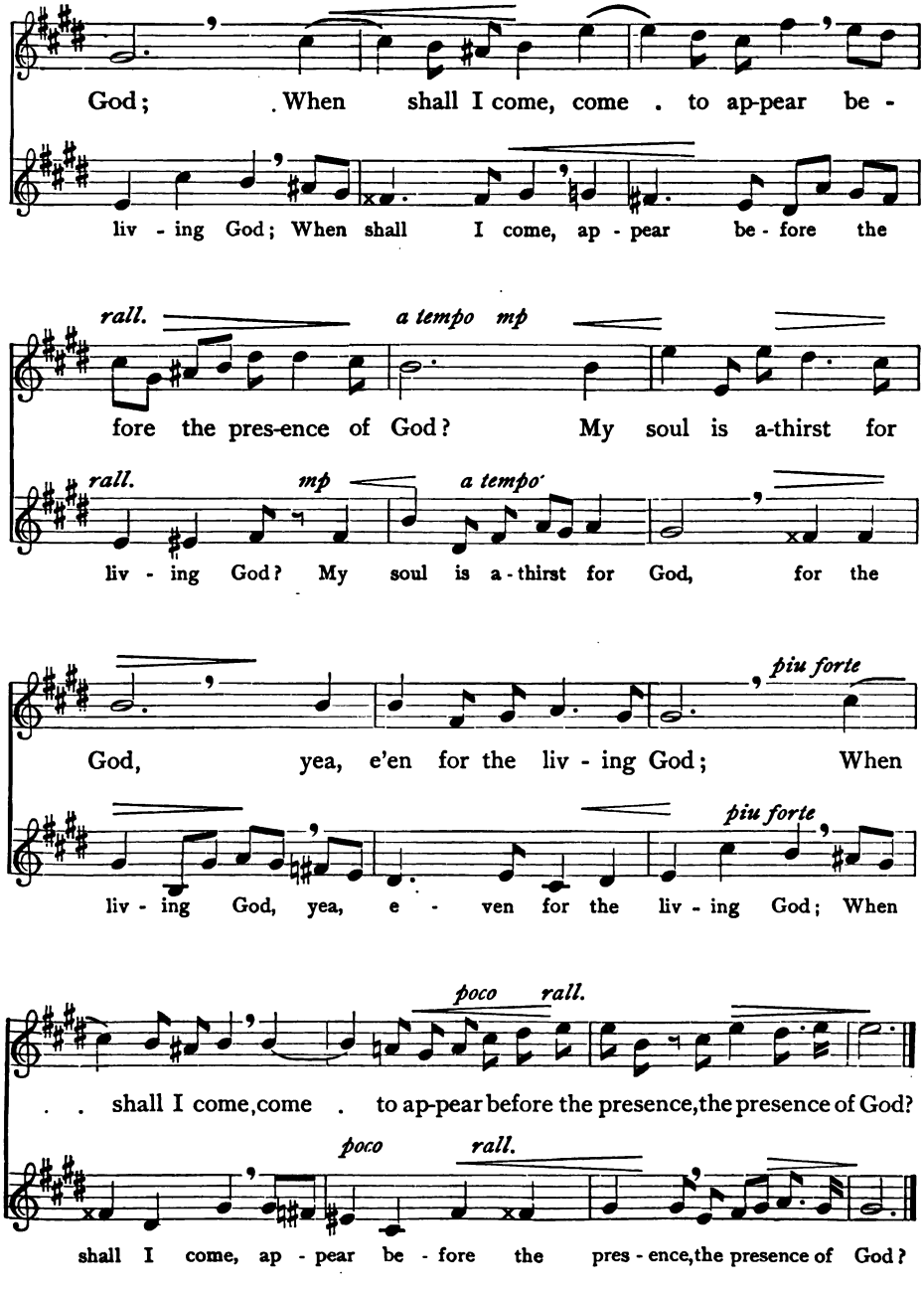
Andantino religioso

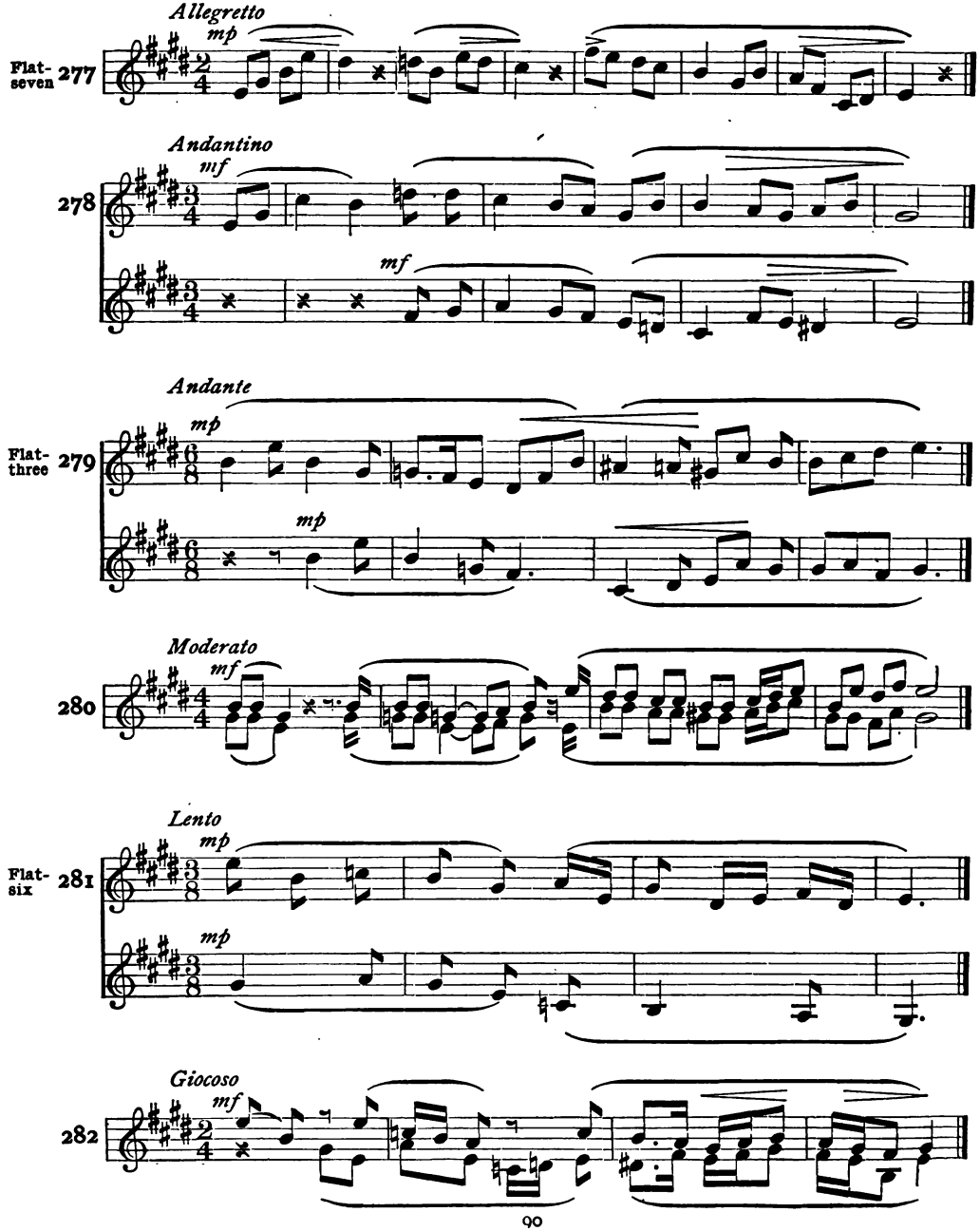
p

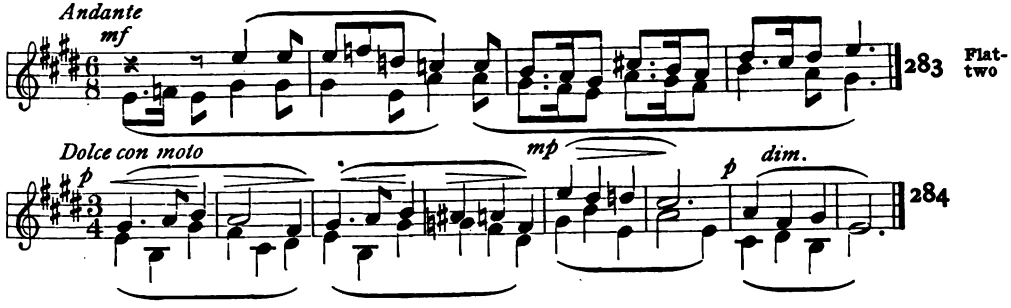
My soul is a-thirst for God, yea, e'en for the liv - ing

p

My soul is a - thirst for God, yea, e - ven for the

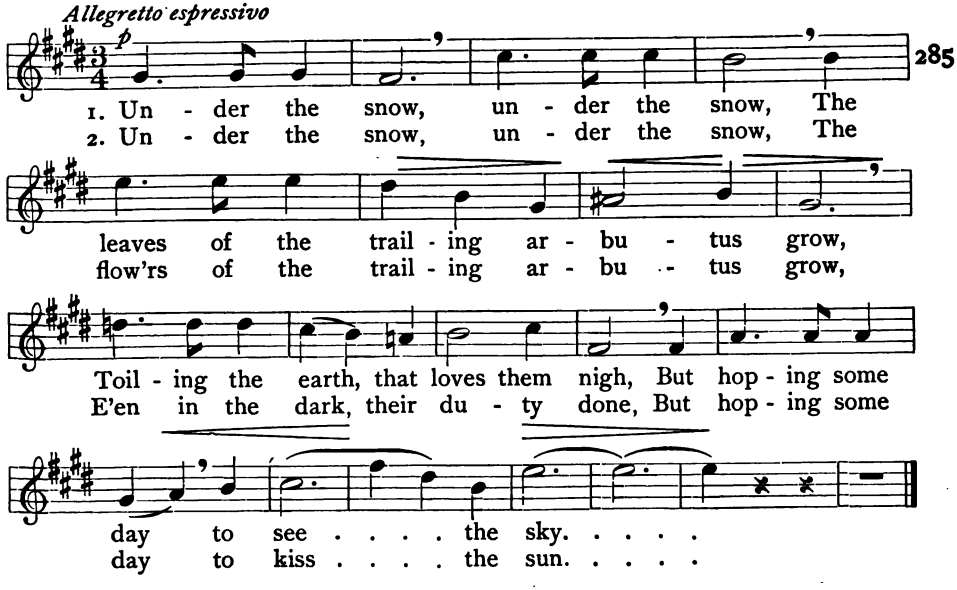

God; When shall I come, come to ap-pear be -
liv - ing God; When shall I come, ap - pear be - fore the
rall.
a tempo mp
fore the pres-ence of God? My soul is a-thirst for
rall.
mp
a tempo
liv - ing God? My soul is a - thirst for God, for the
piu forte
God, yea, e'en for the liv - ing God; When
piu forte
liv - ing God, yea, e - ven for the liv - ing God; When
poco rall.
. . shall I come, come . to ap-pear before the presence, the presence of God?
poco
rall.
shall I come, ap - pear be - fore the pres - ence, the presence of God?


Allegretto
mp
Flat-seven 277
Andantino
mf
278
mf
Andante
mp
Flat-three 279
mp
Moderato
mf
280
Lento
mp
Flat-six 281
mp
Giocoso
mf
282



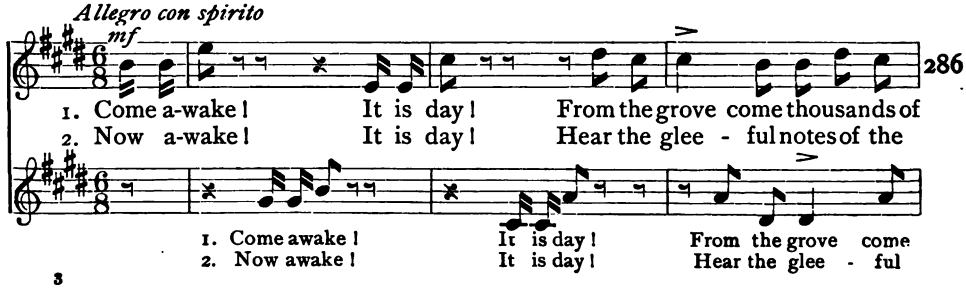
ARBUTUS

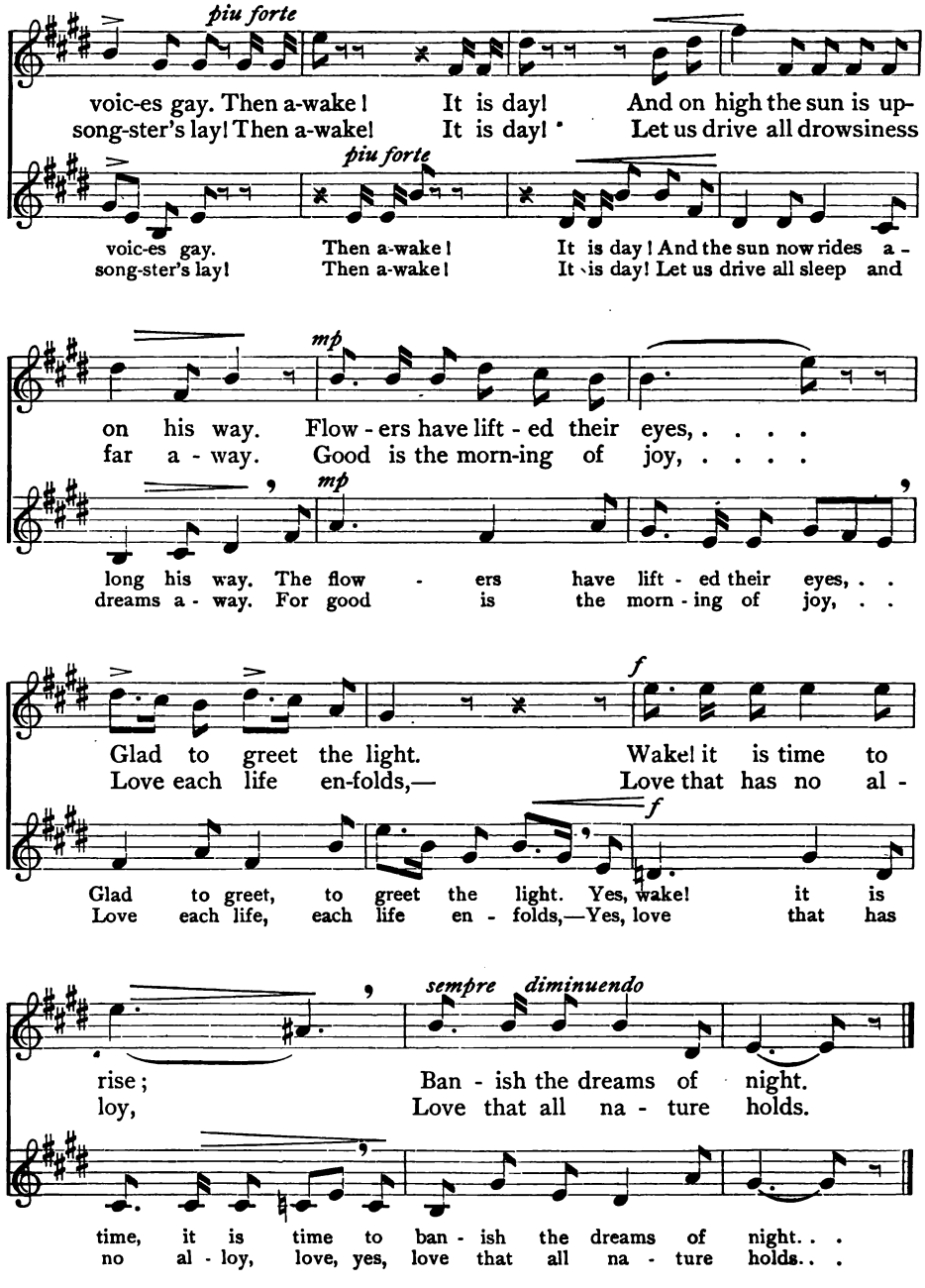
WILL CARLETON — HARVEY WORTHINGTON LOOMIS

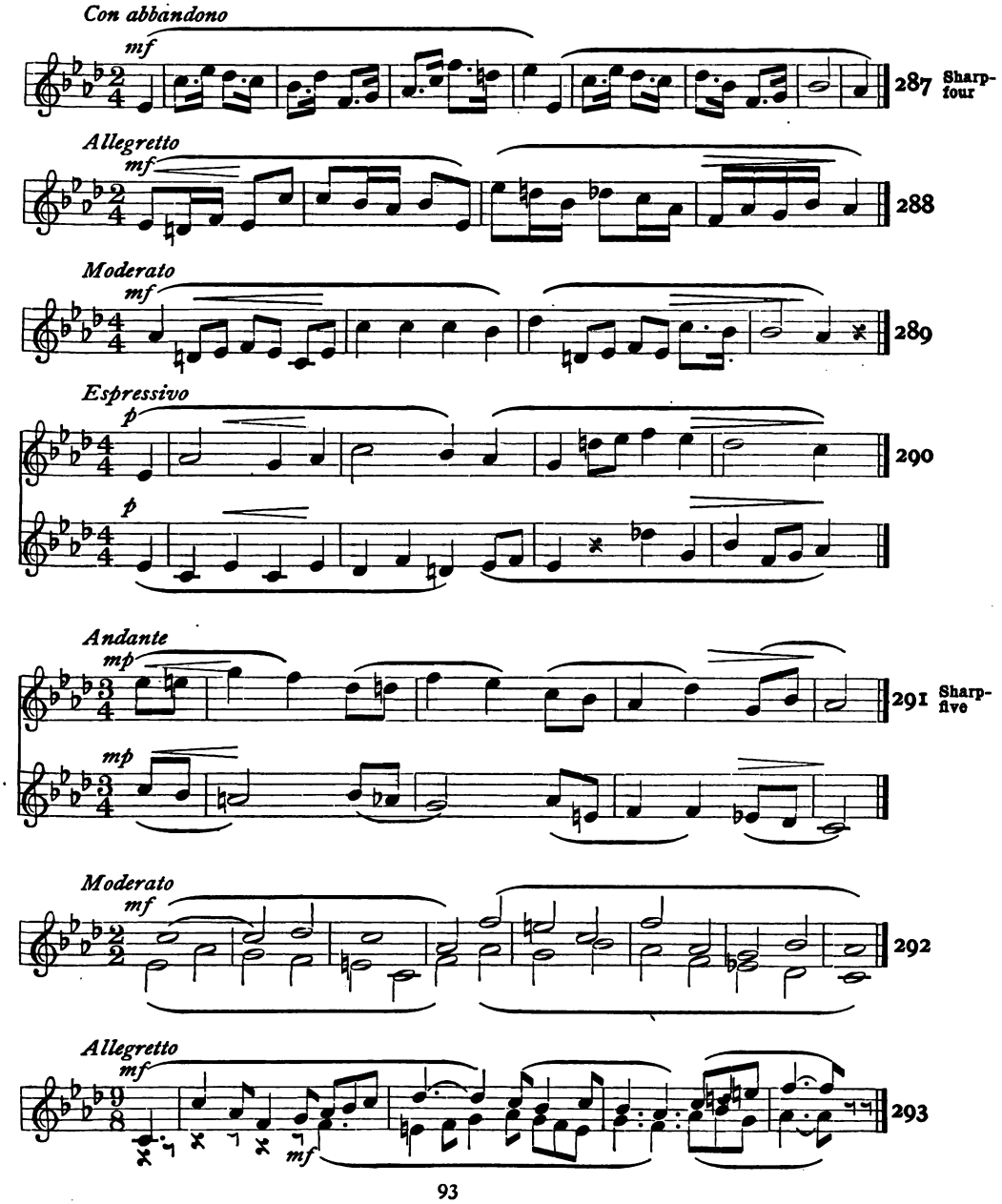


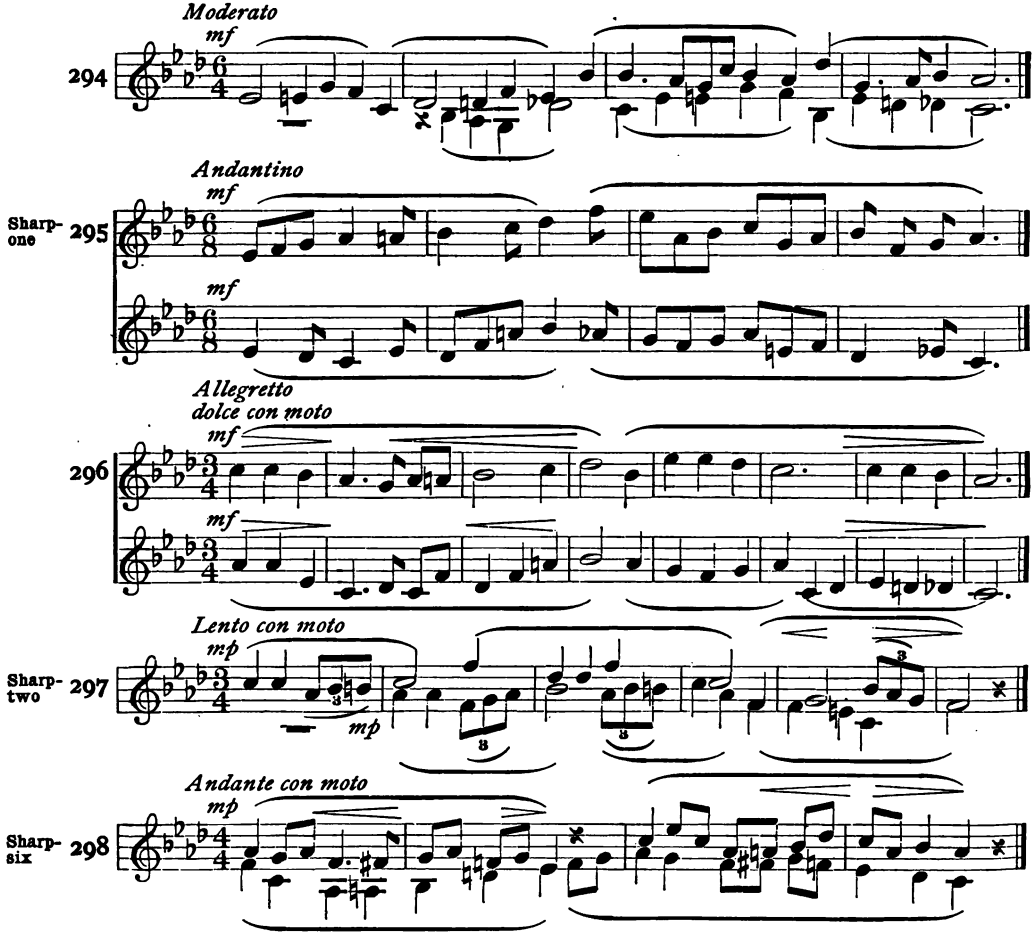
MORNING SONG

M. A. L. LANE — FRANZ ABT



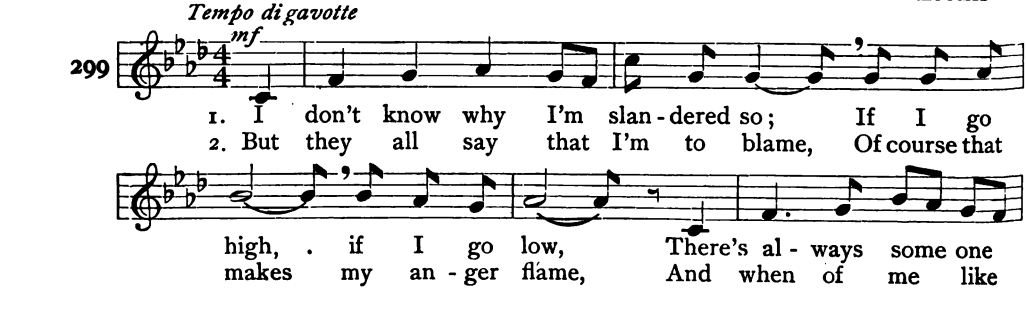

piu forte
voic-es gay. Then a-wake! It is day! And on high the sun is up-
song-ster's lay! Then a-wake! It is day! Let us drive all drowsiness
piu forte
voic-es gay. Then a-wake! It is day! And the sun now rides a-
song-ster's lay! Then a-wake! It is day! Let us drive all sleep and
mp
on his way. Flow-ers have lift-ed their eyes, ...
far a-way. Good is the morn-ing of joy, ...
mp
long his way. The flow-ers have lift-ed their eyes, . .
dreams a-way. For good is the morn-ing of joy, . .
f
Glad to greet the light. Wake! it is time to
Love each life en-folds,— Love that has no al-
f
Glad to greet, to greet the light. Yes, wake! it is
Love each life, each life en-folds,—Yes, love that has
sempre diminuendo
rise; Ban-ish the dreams of night.
loy, Love that all na-ture holds.
time, it is time to ban-ish the dreams of night. .
no al-loy, love, yes, love that all na-ture holds. .

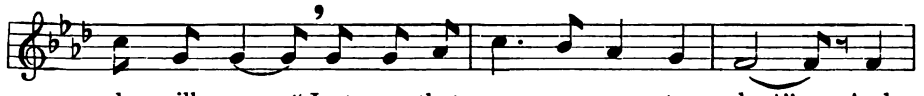

Con abbandono
mf
287
Sharp-four
Allegretto
mf
288
Moderato
mf
289
Espressivo
p
290
p
Andante
mp
291
Sharp-five
mp
Moderato
mf
292
Allegretto
mf
293
mf



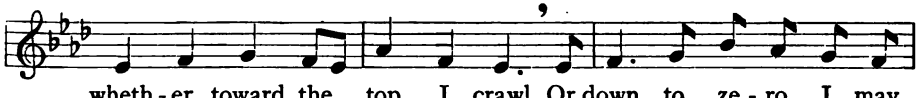
THE MERCURY'S PLAINT

CAROLYN WELLS — HARVEY WORTHINGTON LOOMIS

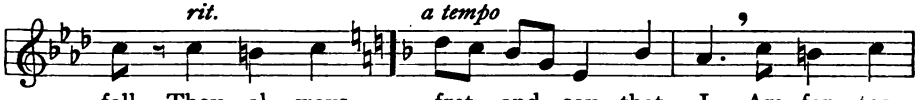




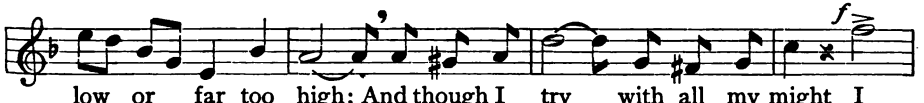
who will say, "Just see that mer - cu - ry to - day!" And
that they speak I stay at nine - ty for a week; Or



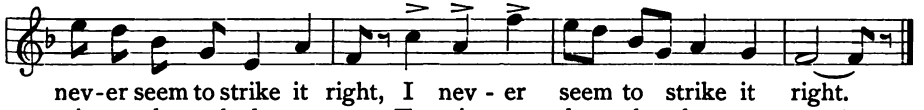
wheth - er toward the top I crawl, Or down to ze - ro I may
some-times in a dull de - spair I give them just a fri - gid



fall, They al - ways fret and say that I Am far too
stare! Be - cause when of their taunts I think My spir - its



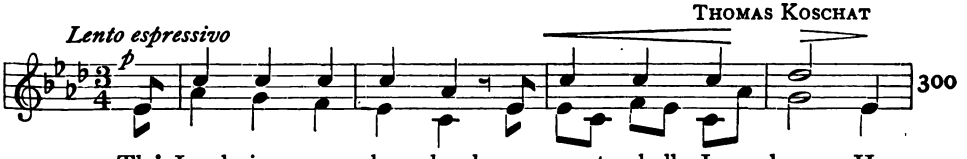
low or far too high; And though I try with all my might I
down to ze - ro sink. O, mine's in - deed a hope-less case, To



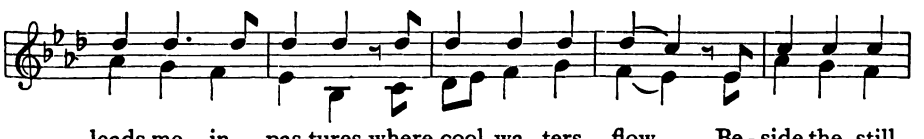
nev - er seem to strike it right, I nev - er seem to strike it right.
strive to please the hu-man race, To strive to please the hu - man race!

PEACE

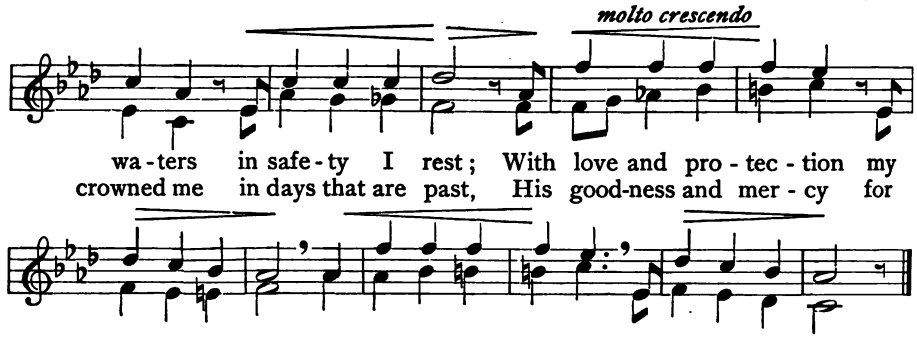
THOMAS KOSCHAT



1. The Lord is my shep - herd, no want shall I know, He
2. A - bun-dance of glad - ness on me He be - stows, With

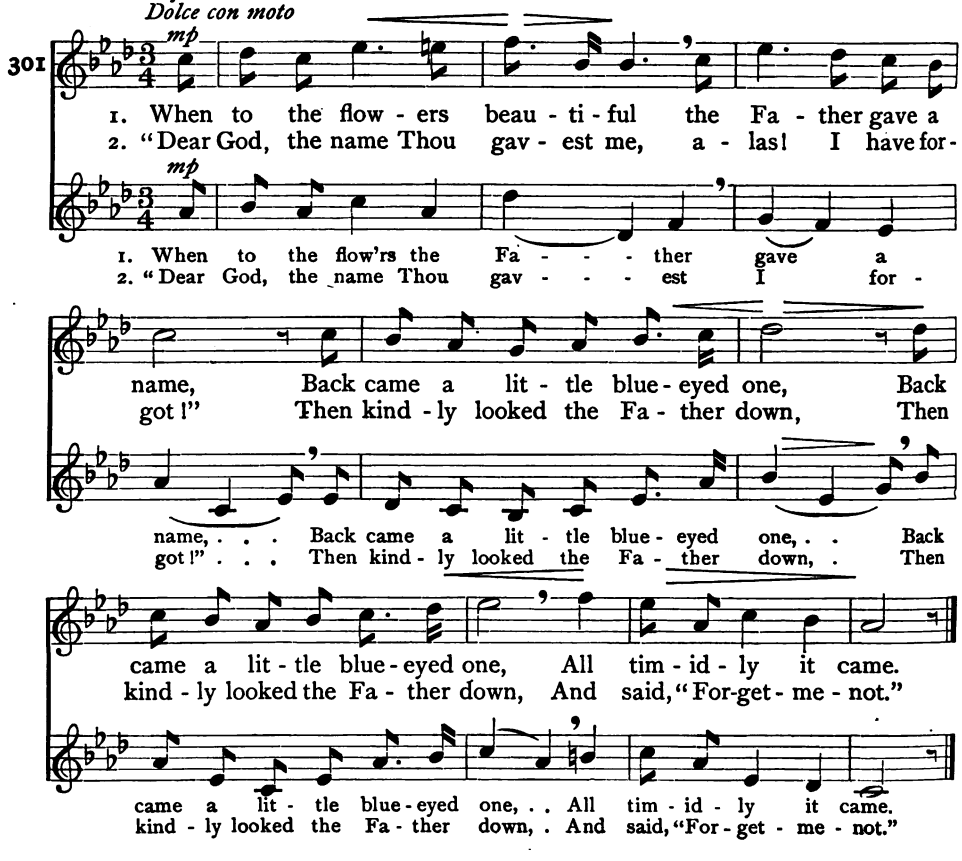


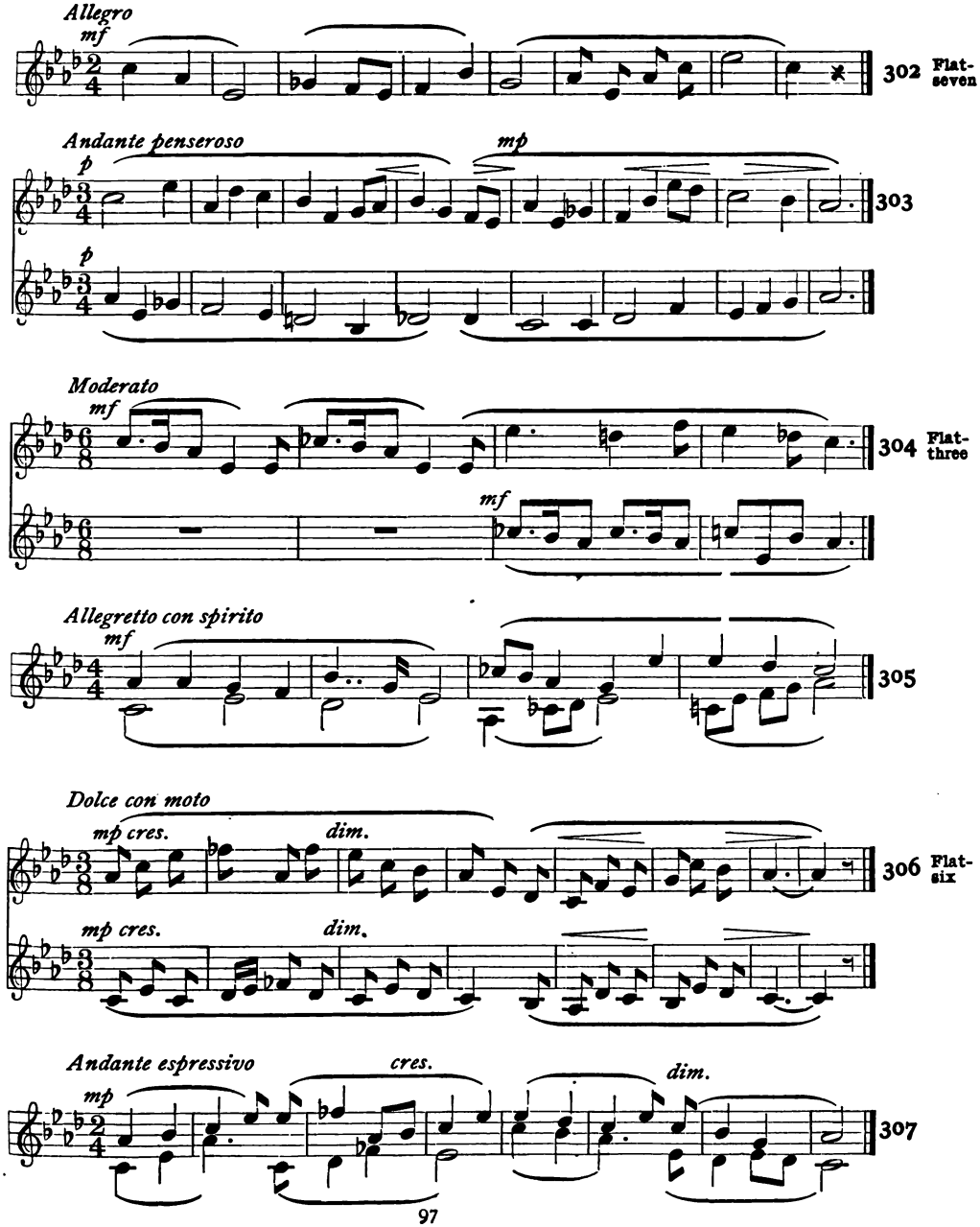
leads me in pas-tures where cool wa - ters flow. Be - side the still
boun - ti - ful bless - ing my cup o - ver - flows. With joy has He

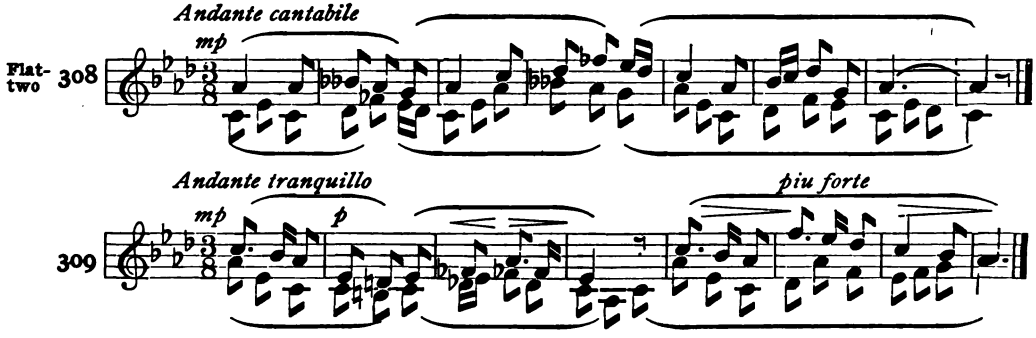


FORGET-ME-NOT.

Anonymous — C. B. EDMUNDS




Allegro
mf
302
Flat-seven
Andante penseroso
p
mp
303
Moderato
mf
304
Flat-three
Allegretto con spirito
305
Dolce con moto
mp cres.
dim.
306
Flat-six
Andante espressivo
cres.
dim.
307

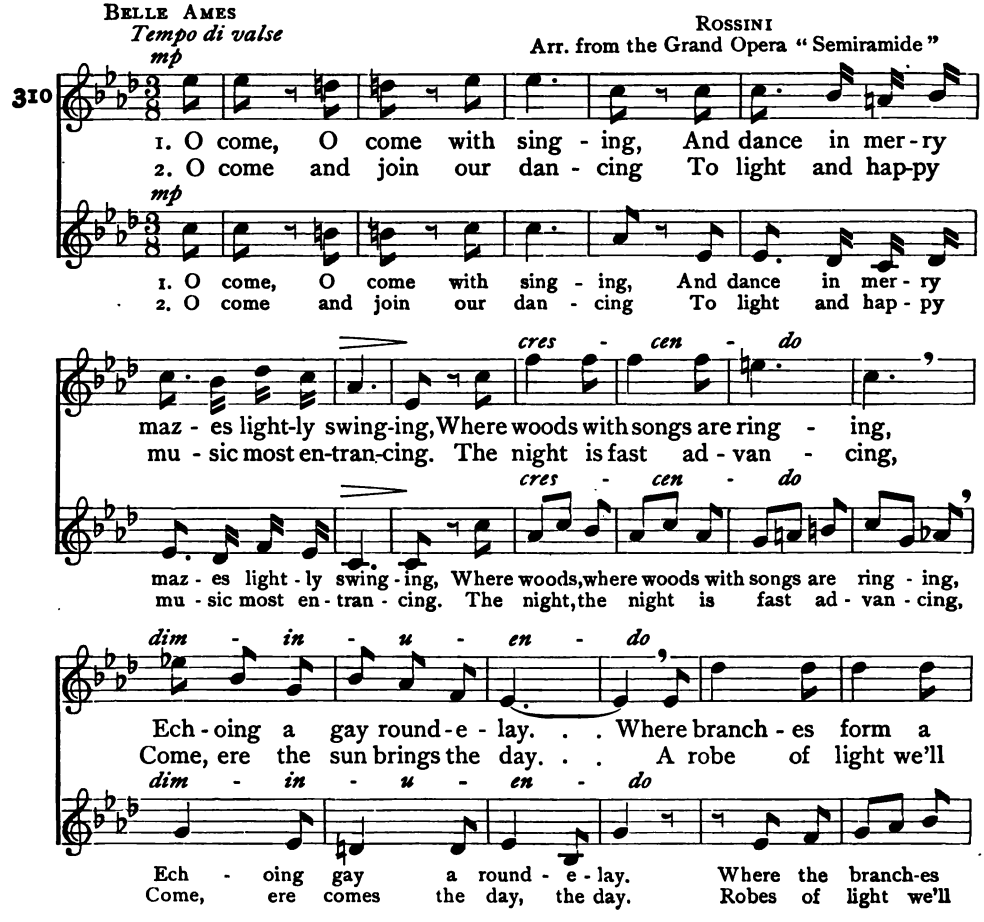


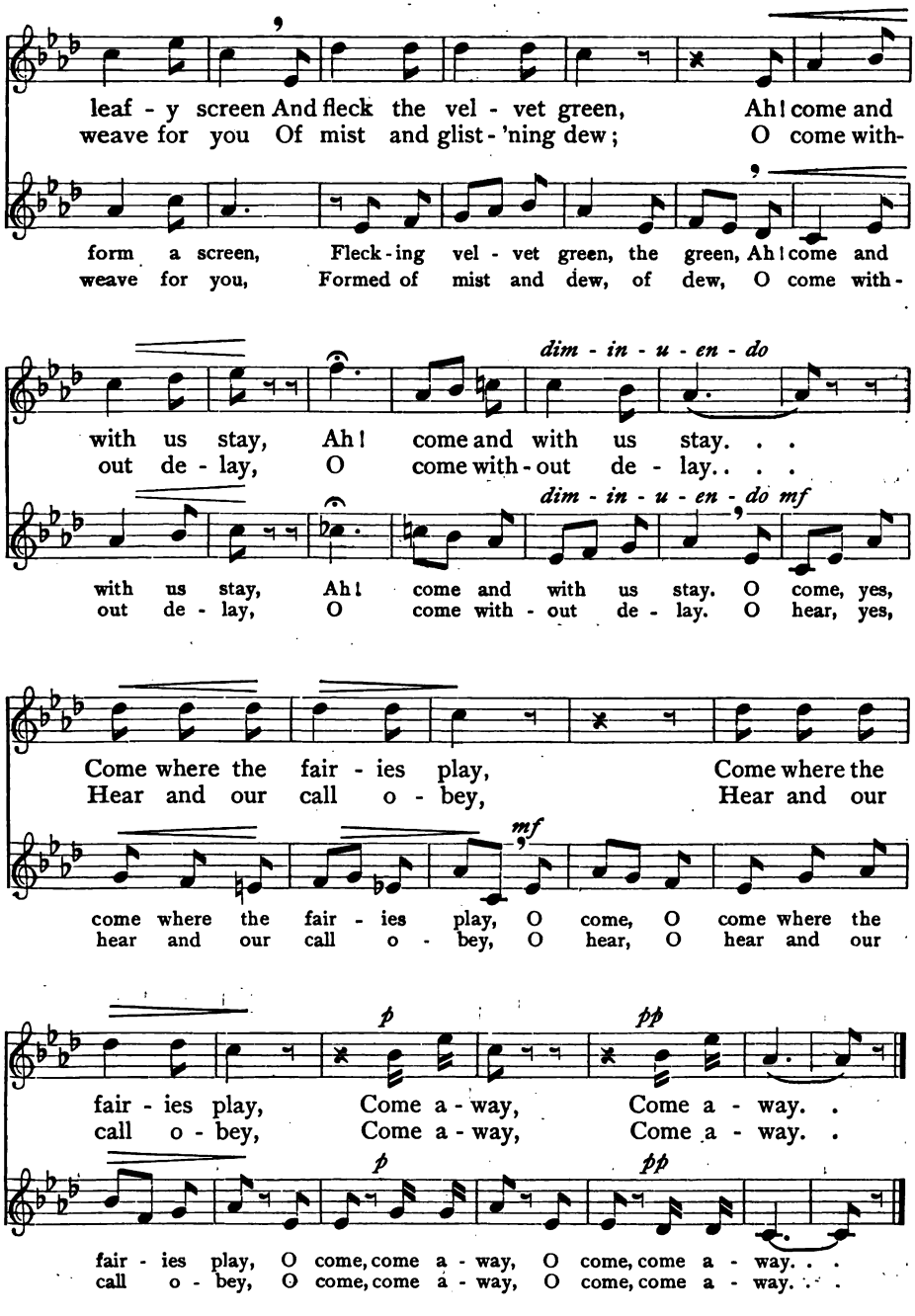
THE FAIRIES' INVITATION

BELLE AMES

ROSSINI

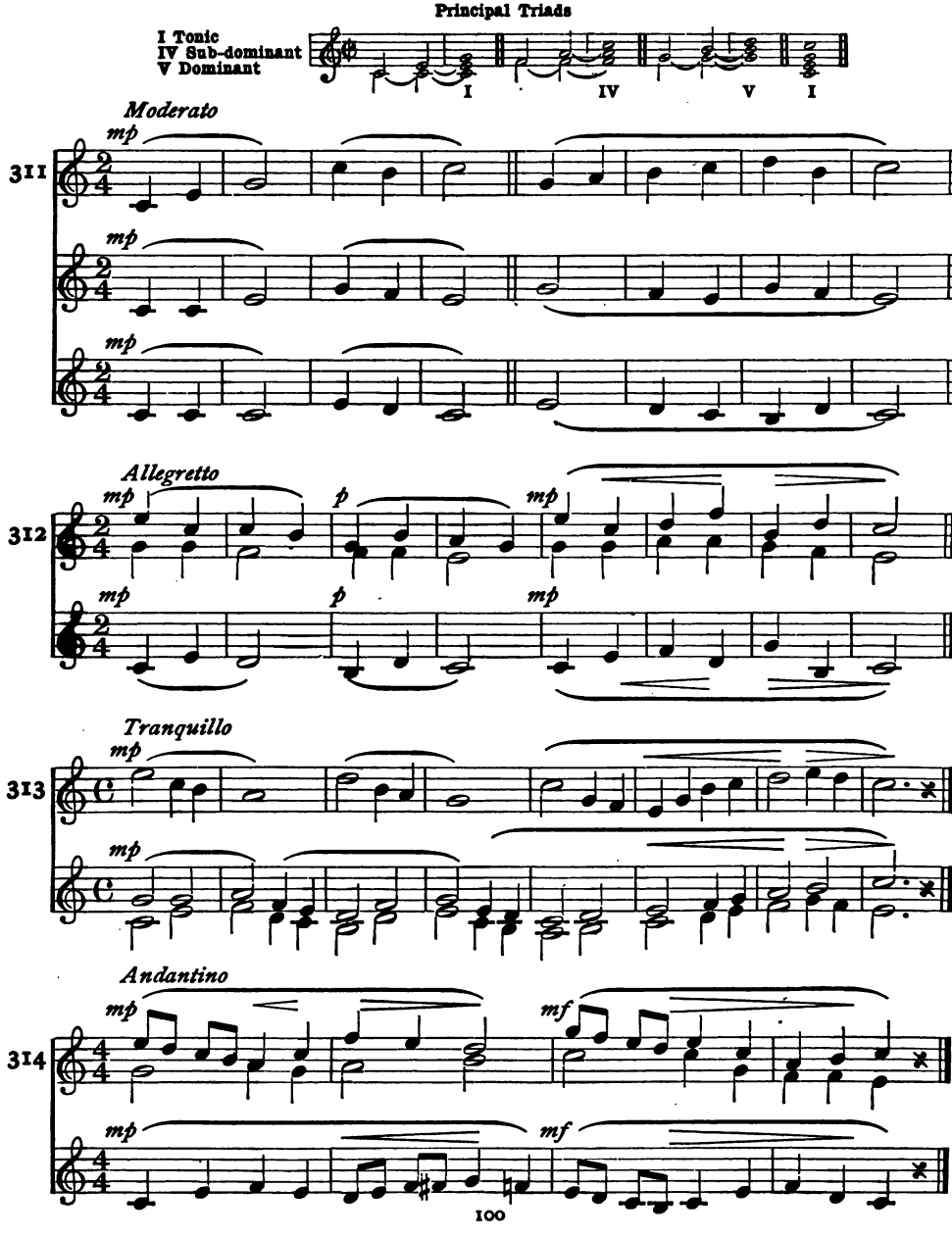
Arr. from the Grand Opera "Semiramide"

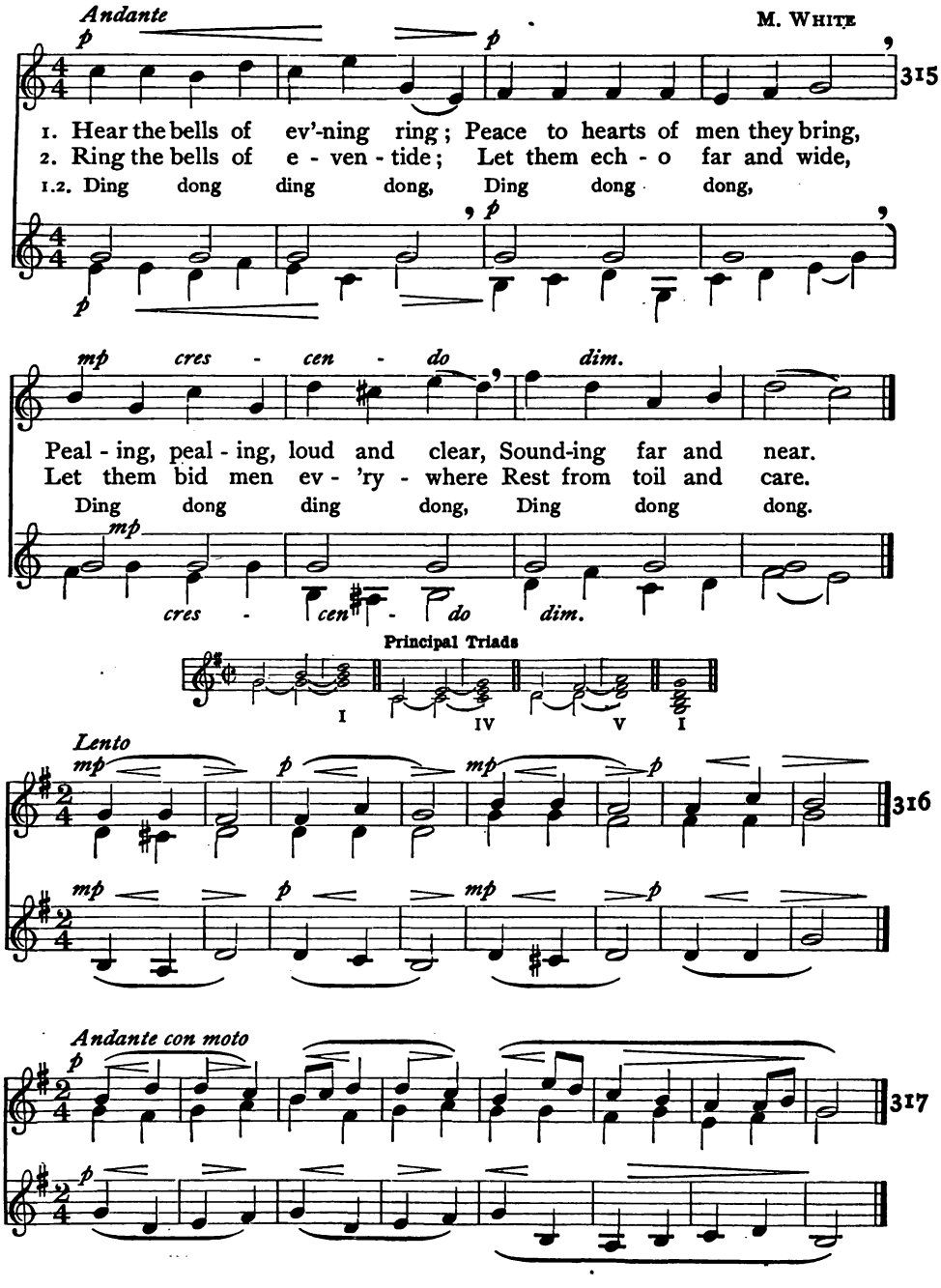



leaf - y screen And fleck the vel - vet green, Ah! come and
weave for you Of mist and glist - 'ning dew; O come with-
form a screen, Fleck - ing vel - vet green, the green, Ah! come and
weave for you, Formed of mist and dew, of dew, O come with -
dim - in - u - en - do
with us stay, Ah! come and with us stay. . .
out de - lay, O come with - out de - lay. . . .
dim - in - u - en - do mf
with us stay, Ah! come and with us stay. O come, yes,
out de - lay, O come with - out de - lay. O hear, yes,
Come where the fair - ies play, Come where the
Hear and our call o - bey, Hear and our
mf
come where the fair - ies play, O come, O come where the
hear and our call o - bey, O hear, O hear and our
p
pp
fair - ies play, Come a - way, Come a - way. .
call o - bey, Come a - way, Come a - way. .
p
pp
fair - ies play, O come, come a - way, O come, come a - way. . .
call o - bey, O come, come a - way, O come, come a - way. . .

PART IV

INTRODUCTION OF SIMPLE THREE-PART SONG; MELODIES IN THE MINOR MODE




Andante
M. WHITE
315
1. Hear the bells of ev'-ning ring; Peace to hearts of men they bring,
2. Ring the bells of e - ven - tide; Let them ech - o far and wide,
1.2. Ding dong ding dong, Ding dong dong,
mp cres - cen - do dim.
Peal - ing, peal - ing, loud and clear, Sound-ing far and near.
Let them bid men ev - 'ry - where Rest from toil and care.
Ding dong ding dong, Ding dong dong.
Principal Triads
I IV V I
Lento
316
Andante con moto
317

THE WILLOW NOOK

ELLEN MANN S. HOFFER

318 *Andante* *mp*

1. Where the breez - es from the riv - er Set the wil - low
2. Safe with - in my shad - y bow - er, Shel-tered from the

mp

trees a - quiv - er, I - dly dream - ing,— sun - shine
pass - ing show - er, Branch - es o'er me, fields be -

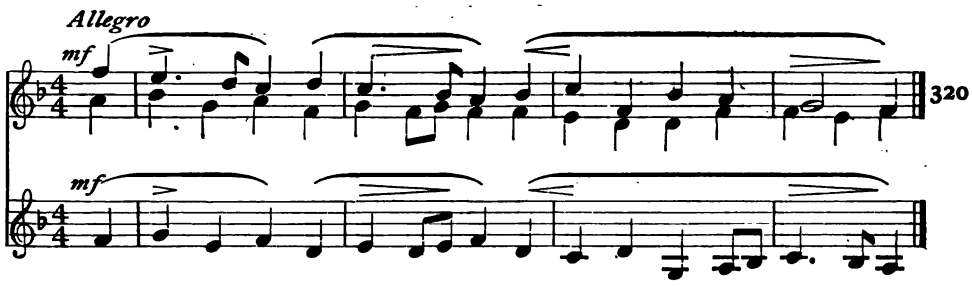
gleam - ing,— O! 'tis there I like to be.
fore me,— O! 'tis there I like to be.

Principal Triads

I IV V I

319 *Dolce con moto* *p* *mp* *p*

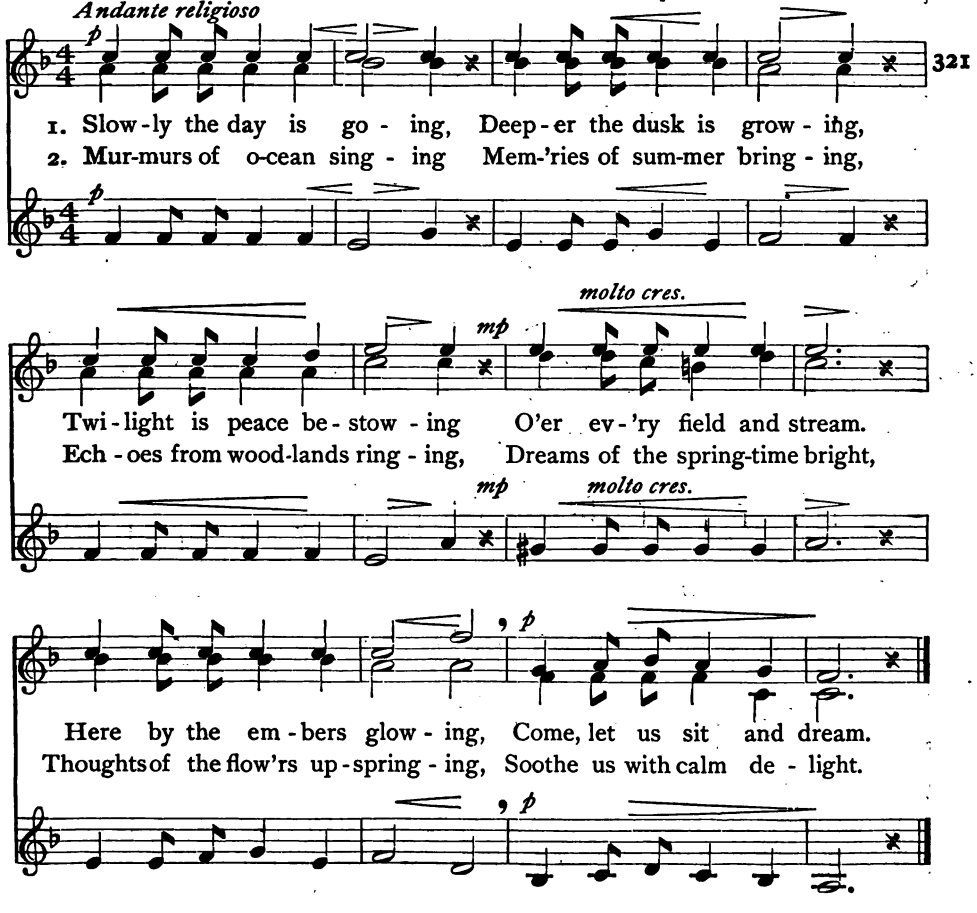
p *mp* *p*

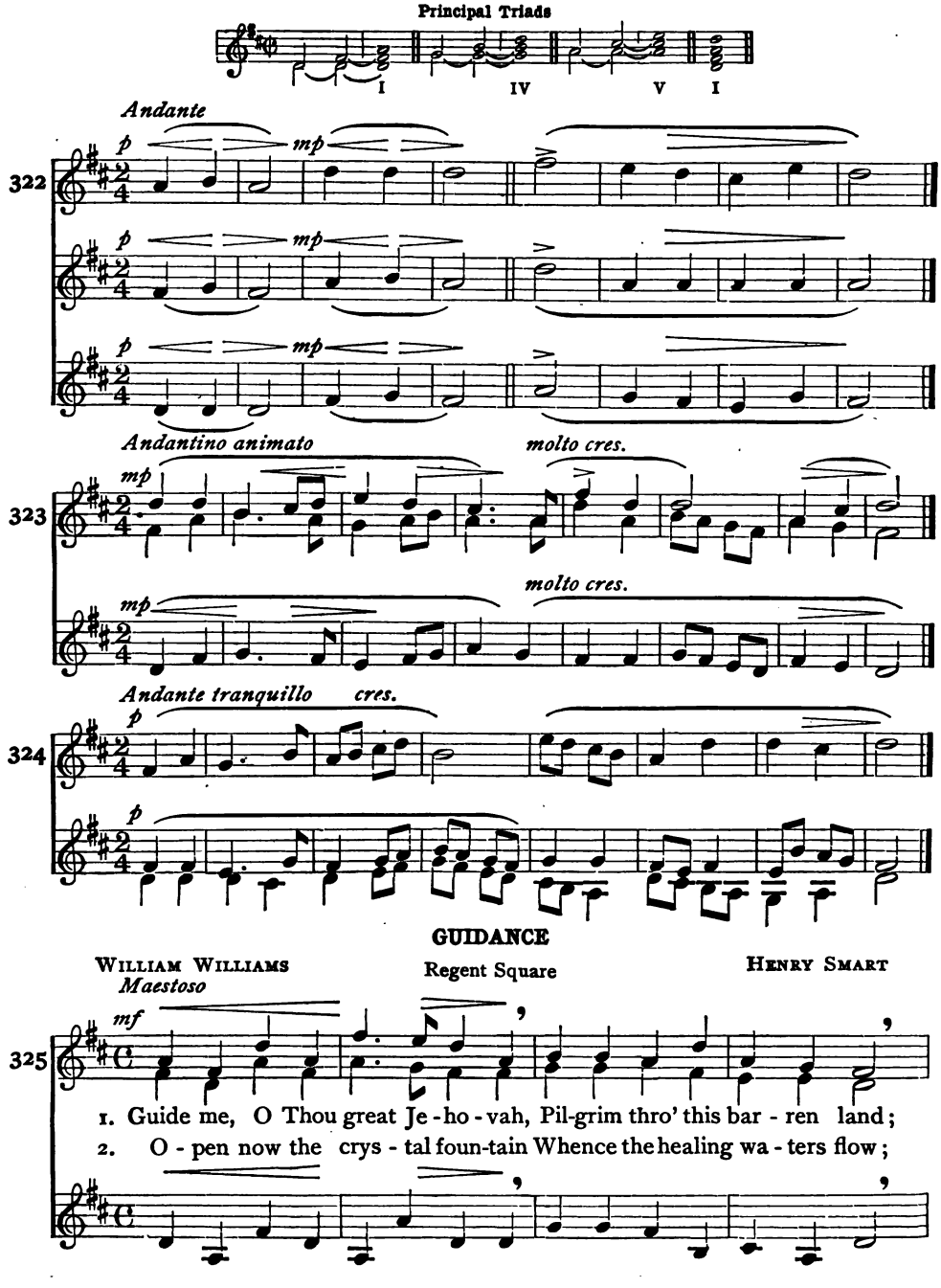


BY THE FIRELIGHT

M. B. WILLIS

VERDI
Arr. from the Grand Opera "Il Trovatore"





GUIDANCE

WILLIAM WILLIAMS — Regent Square — HENRY SMART

Maestoso

325

1. Guide me, O Thou great Je - ho - vah, Pil-grim thro' this bar - ren land;
2. O - pen now the crys - tal foun-tain Whence the healing wa - ters flow;

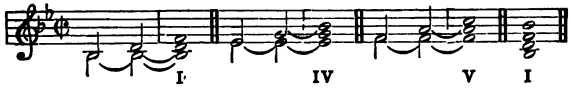
I am weak, but Thou art might-y; Hold me in Thy pow'r-ful hand.
Let the fier - y, cloud - y pil - lar Lead me all my jour-ney through;

sempre crescendo *f*

Bread of heav-en, Bread of heav - en, Feed me till I want no more.
Strong De-liv - 'rer, Strong De - liv - 'rer, Be Thou still my strength and shield.

sempre crescendo *f*

Principal Triads



Dolce con moto

p

326

p

p

Andante

p *mp* *mf*

327

p

SONG OF PRAISE

ISAAC WATTS. Adapted — Raphael — GAETANO DONIZETTI

Moderato

328

mf

1. With notes of praise re - sound - ing loud, We'll
2. He sends His show'rs of bless - ing down, To
3. His hoar - y frost, His flee - cy snow, De -

sing to God on high; . . For o'er the heav'ns He
cheer the plains be - low; . . He makes the grass the
scend and clothe the ground; . The liq - uid streams for -

spreads His cloud, And wa - ters veil the sky. . .
moun - tains crown, And corn in val - leys grow. . .
bear to flow, In i - cy fet - ters bound. .

Principal Triads

I IV V I

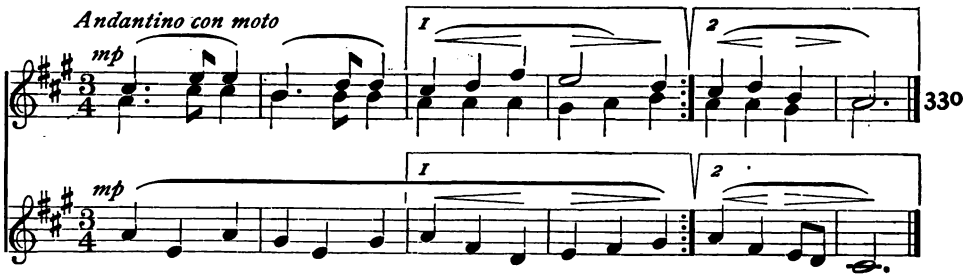
Andante solennelle

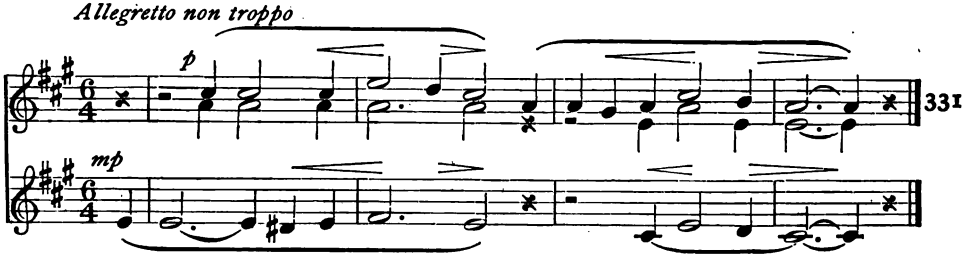
329

mp *mp*

mp *mp*

mp *mp*

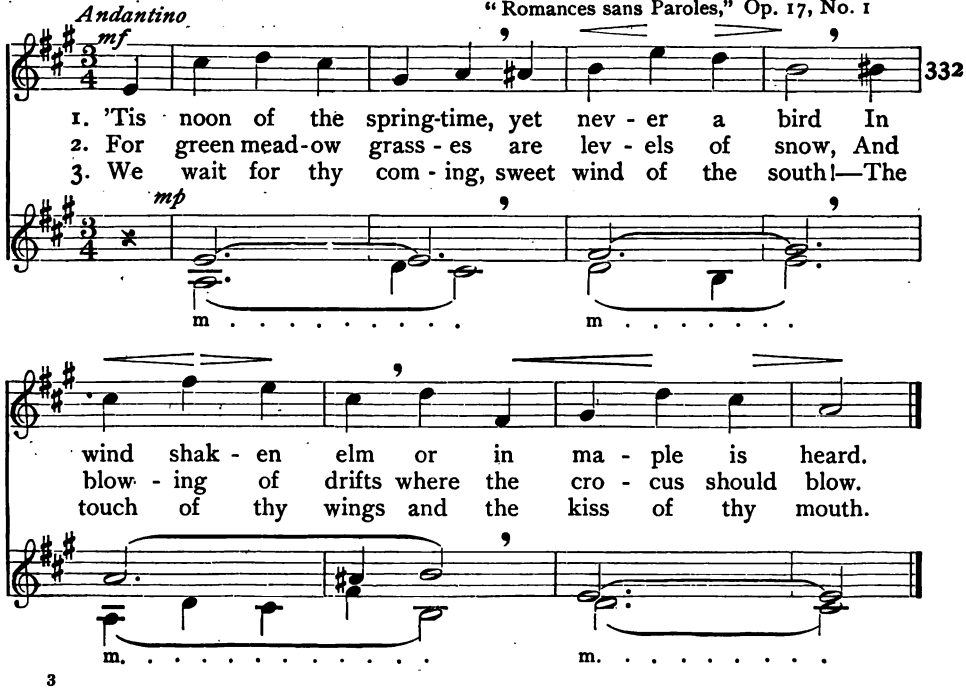


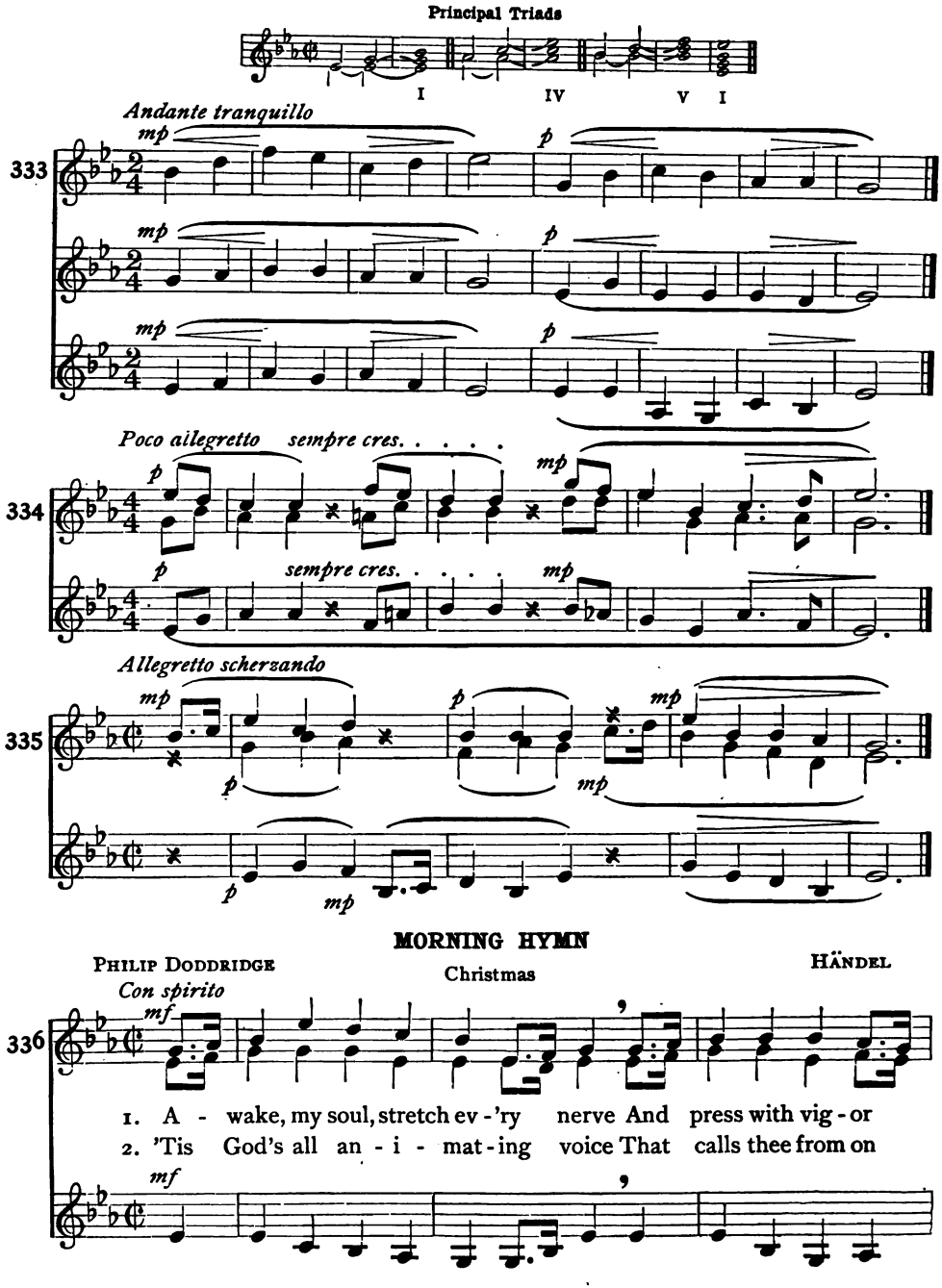


APRIL

WHITTIER. Adapted

GABRIEL FAURÉ
Arr. from the Pianoforte Composition
"Romances sans Paroles," Op. 17, No. 1




Principal Triads
I IV V I
Andante tranquillo
333
Poco allegretto sempre cres. . . . .
334
sempre cres. . . . .
Allegretto scherzando
335
MORNING HYMN
PHILIP DODDRIDGE
Christmas
HÄNDEL
Con spirito
336
1. A - wake, my soul, stretch ev - 'ry nerve And press with vig - or
2. 'Tis God's all an - i - mat - ing voice That calls thee from on

on; A heav'n - ly race de - mands thy zeal, And
high; 'Tis His own hand pre - sents the prize, To

an im - mor - tal crown, And an im - mor - tal crown.
thine as - pir - ing eye, To thine as - pir - ing eye.

Principal Triads

I IV V I

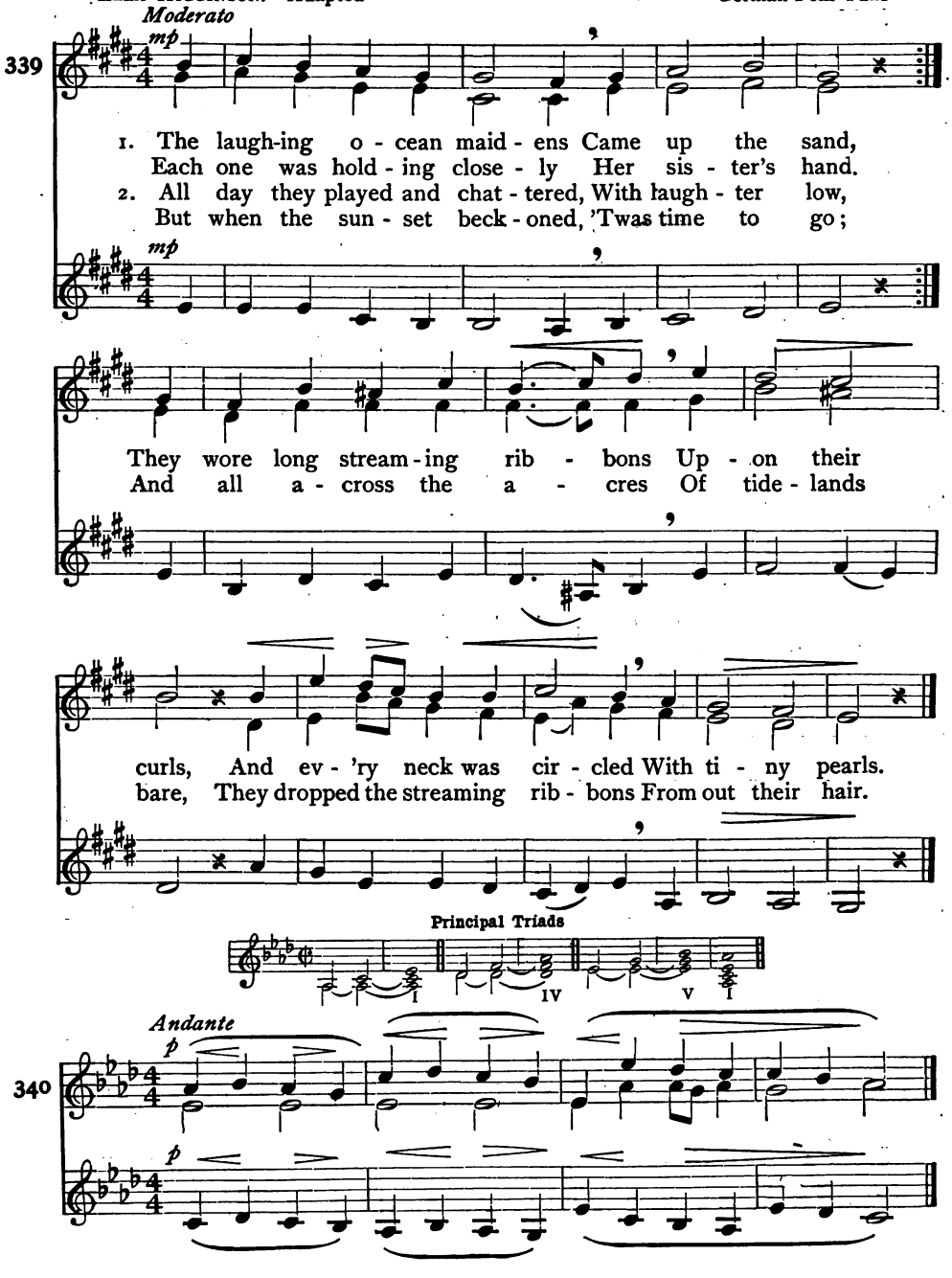
Andante solennelle

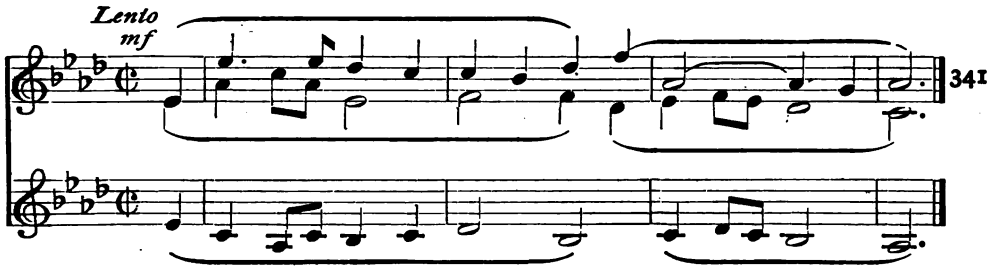
337

Dolce con moto

338

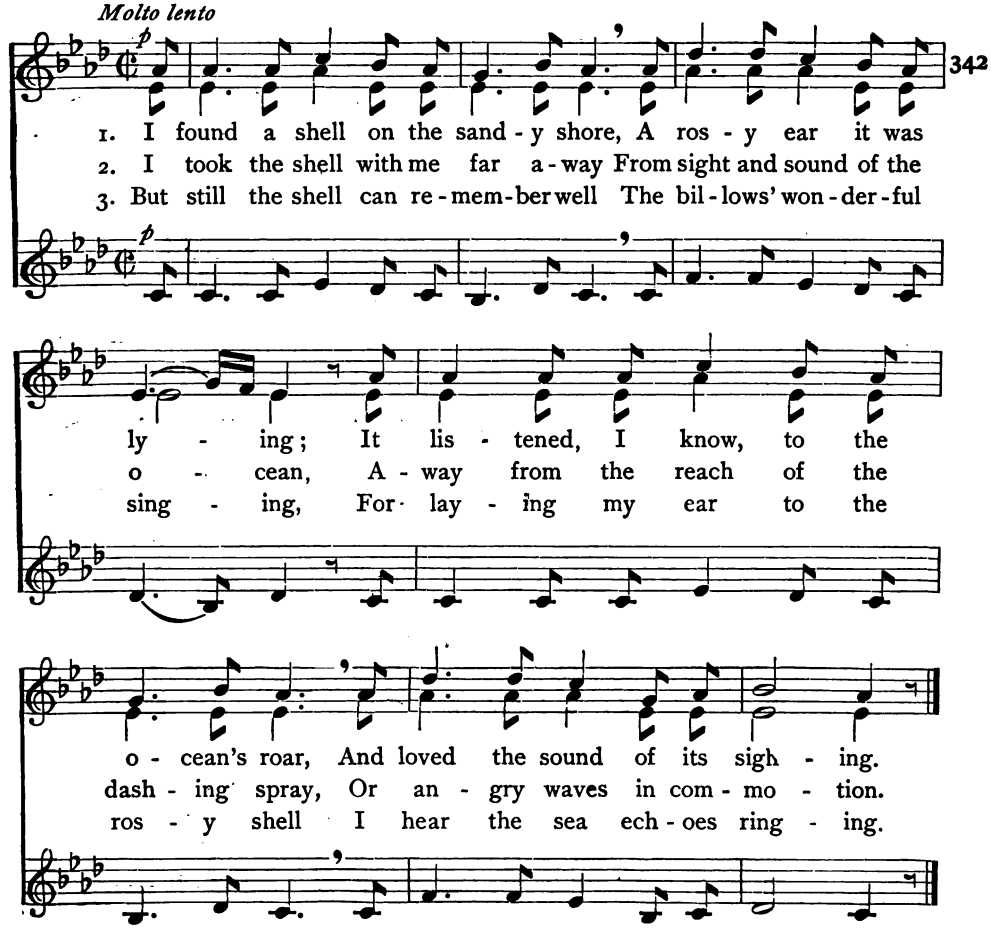
ELLA HIGGINSON. Adapted German Folk Tune





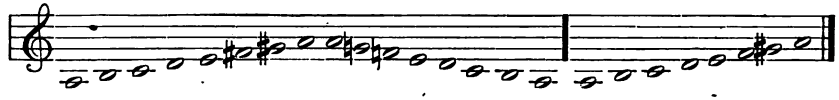
THE SHELL

ABBIE FARWELL BROWN — SCHUBERT

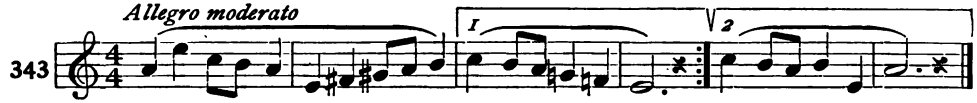


SCALE OF A MINOR

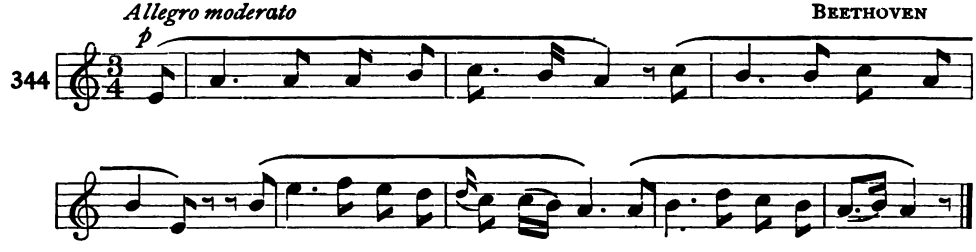
Melodic Form Harmonic Form



343 *Allegro moderato*

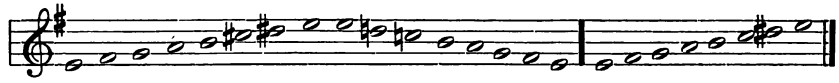


344 *Allegro moderato* BEETHOVEN

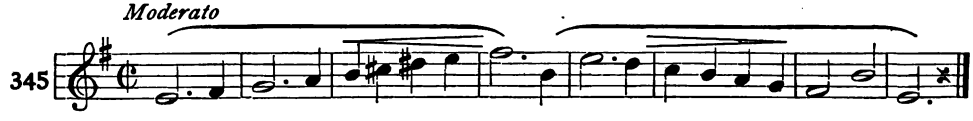


SCALE OF E MINOR

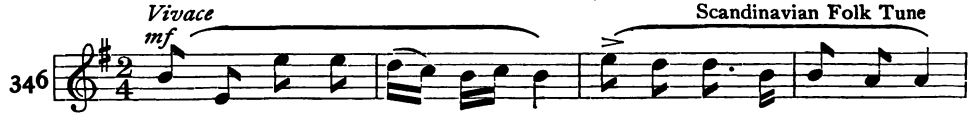
Melodic Form Harmonic Form



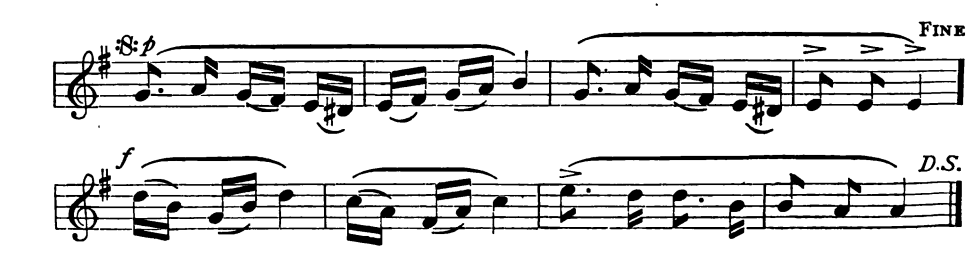
345 *Moderato*



346 *Vivace* *mf* Scandinavian Folk Tune



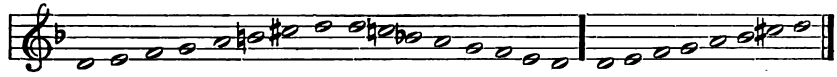
FINE



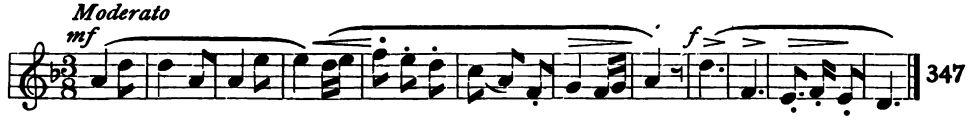
SCALE OF D MINOR

Melodic Form

Harmonic Form

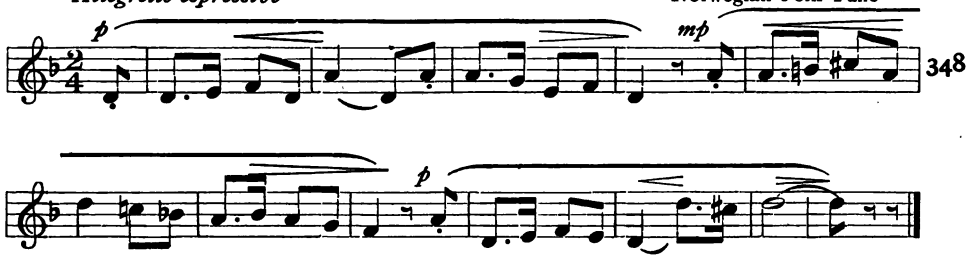


Moderato



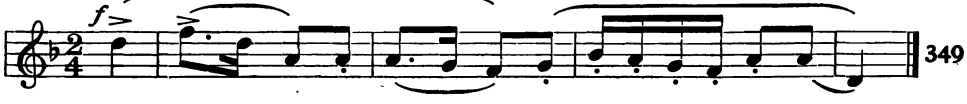
Allegretto espressivo

Norwegian Folk Tune



Allegro giusto

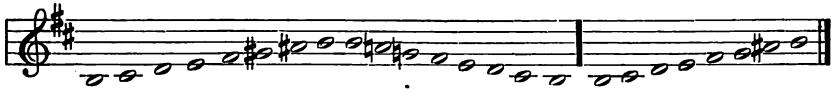
BERLIOZ



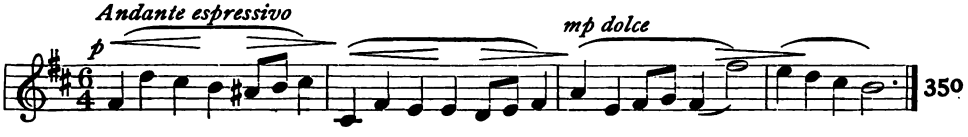
SCALE OF B MINOR

Melodic Form

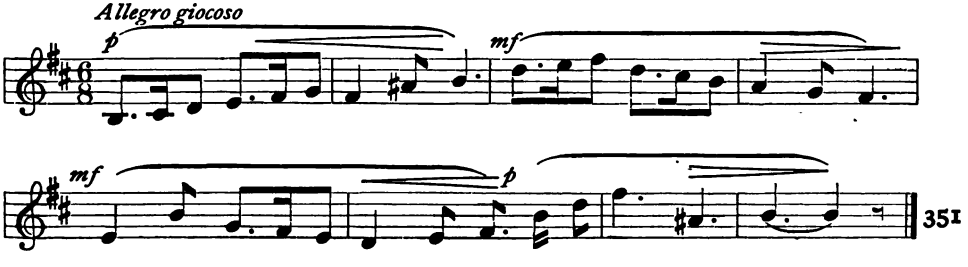
Harmonic Form



Andante espressivo

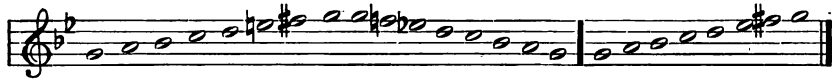


Allegro giocoso



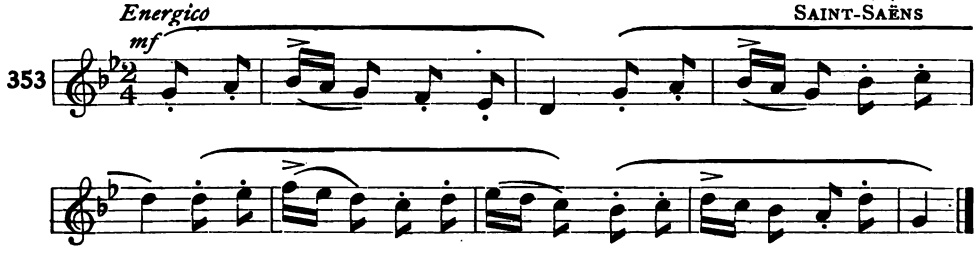
SCALE OF G MINOR

Melodic Form — Harmonic Form

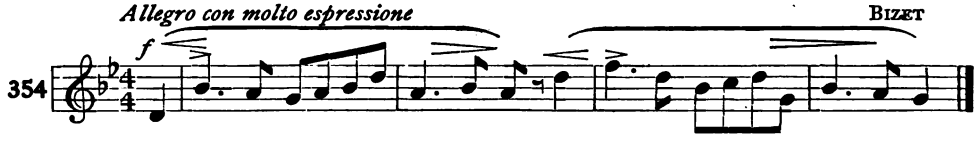


352 *Allegro espress.* *mp* — *dolce*

353 *Energico* *mf* — SAINT-SAËNS

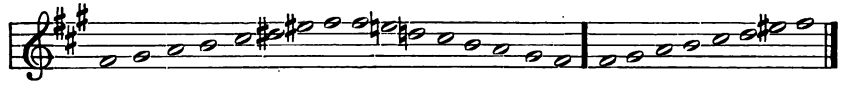


354 *Allegro con molto espressione* *f* — BIZET

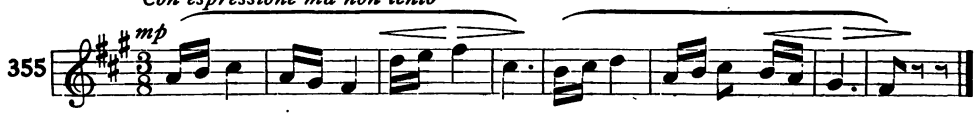


SCALE OF F♯ MINOR

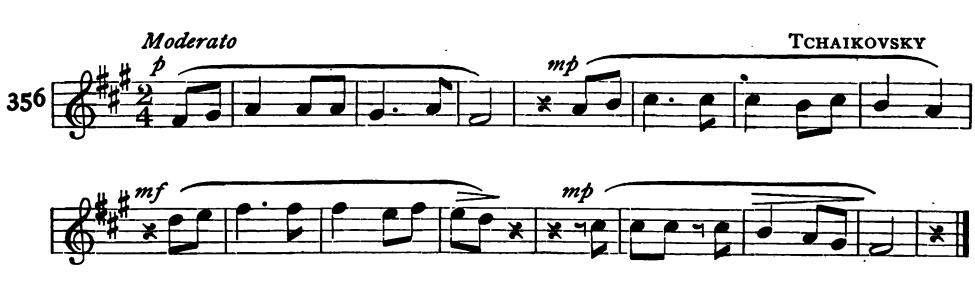
Melodic Form — Harmonic Form



355 *Con espressione ma non lento* *mp*



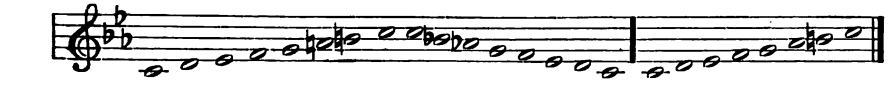
356 *Moderato* *p* — *mp* — TCHAIKOVSKY



SCALE OF C MINOR

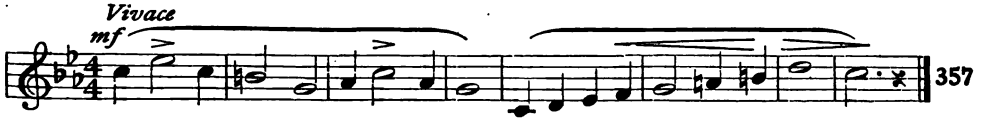
Melodic Form

Harmonic Form



Vivace

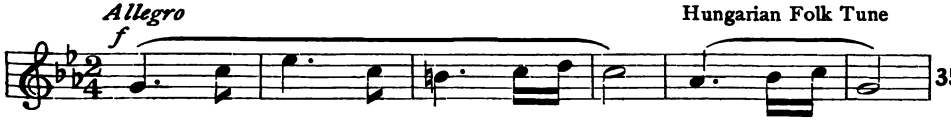
mf

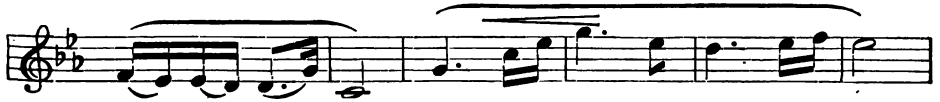


Allegro

f

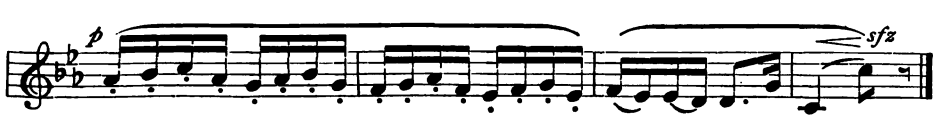
Hungarian Folk Tune





p

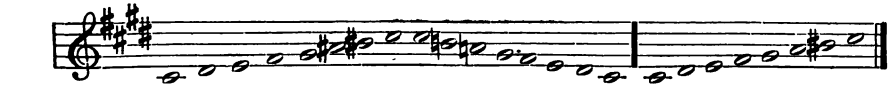
sfz



SCALE OF C♯ MINOR

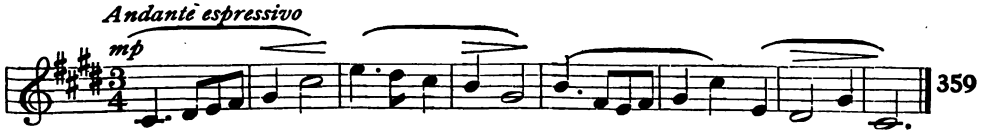
Melodic Form

Harmonic Form



Andante espressivo

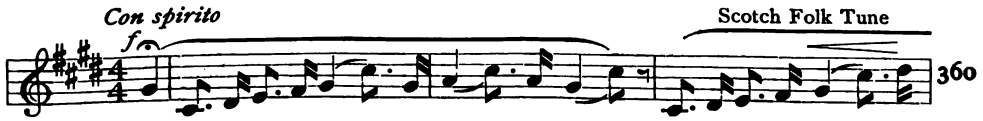
mp



Con spirito

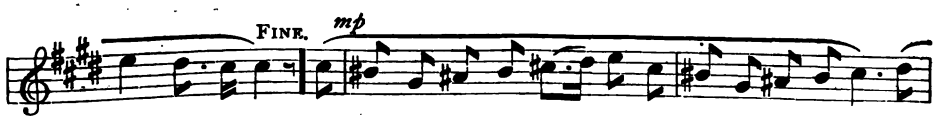
f

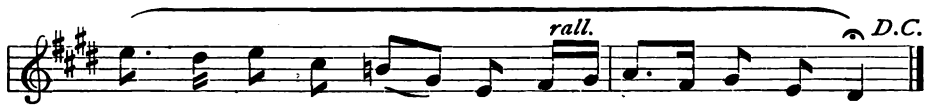
Scotch Folk Tune



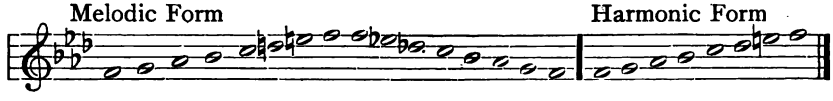
FINE.

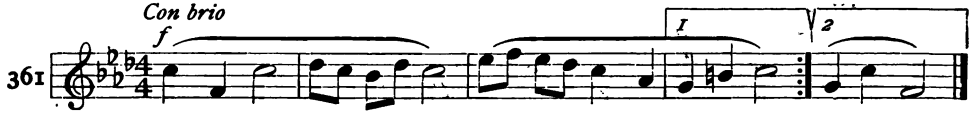
mp





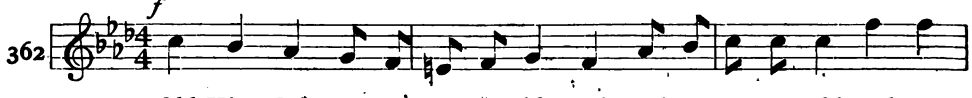
SCALE OF F MINOR



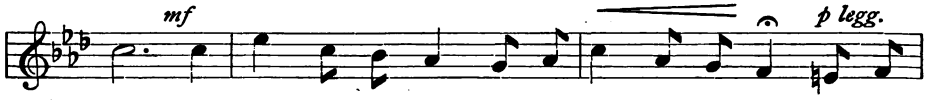


OLD KING COLE

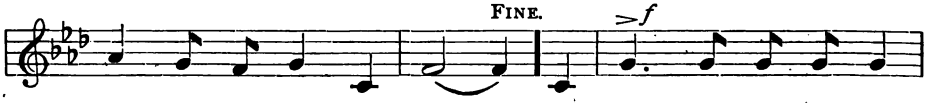
Allegro spiritoso HARVEY WORTHINGTON LOOMIS



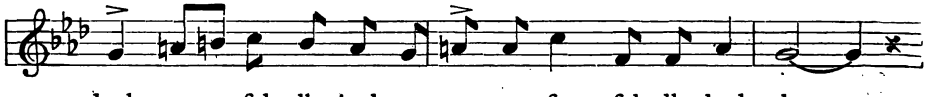
Old King Cole was a mer-ry old soul, And a mer-ry old soul was



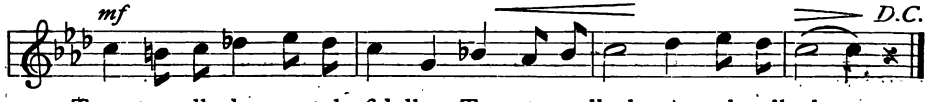
he; He called for his pipe, and he called for his bowl, And he



called for his fid - dlers three. And ev - 'ry fid-dler, he



had a fid - dle, And a ve - ry fine fid-dle had he;

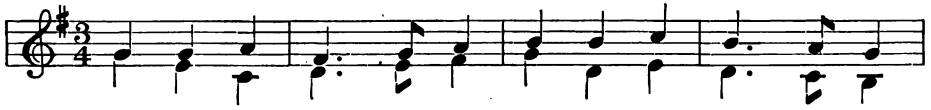


Twee, tweedle dee, went the fid-dlers, Twee, twee-dle dee, twee-dee-dle dee.

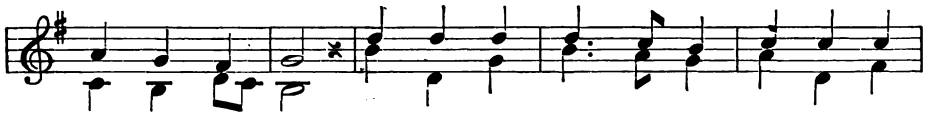
Patriotic Songs

AMERICA

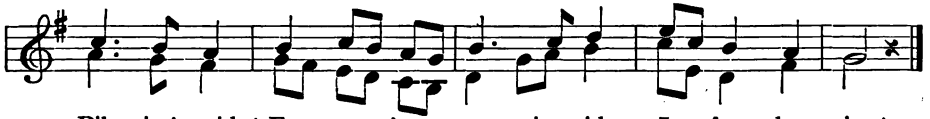
S. F. Smith — Henry Carey



1. My coun - try! 'tis of thee, Sweet land of lib - er - ty,
2. My na - tive coun - try, thee—Land of the no - ble free—
3. Let mu - sic swell the breeze, And ring from all the trees,
4. Our fa - ther's God! to Thee, Au - thor of lib - er - ty,



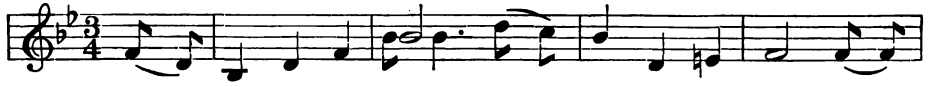
Of thee I sing; Land where my fa - thers died! Land of the
Thy name I love; I love thy rocks and rills, Thy woods and
Sweet free - dom's song; Let mor - tal tongues a - wake; Let all that
To Thee we sing; Long may our land be bright With free - dom's



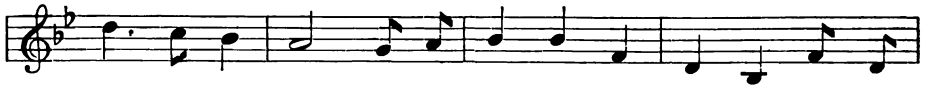
Pil - grim's pride! From ev - 'ry moun - tain side, Let free - dom ring!
tem - pled hills: My heart with rap - ture thrills, Like that a - bove.
breathe par - take; Let rocks their si - lence break,—The sound pro - long.
ho - ly light; Pro - tect us by Thy might, Great God, our King!

THE STAR-SPANGLED BANNER

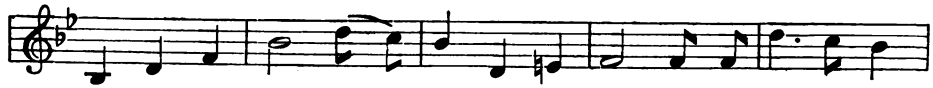
Francis Scott Key — Samuel Arnold



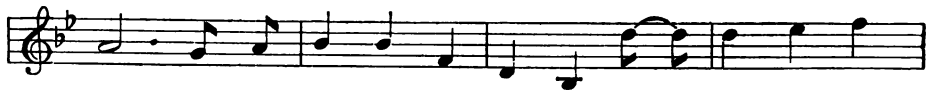
1. Oh, say, can you see, by the dawn's ear - ly light, What so
2. On the shore, dim - ly seen thro' the mists of the deep, Where the
3. Oh, thus be it ev - er when free - men shall stand Be -



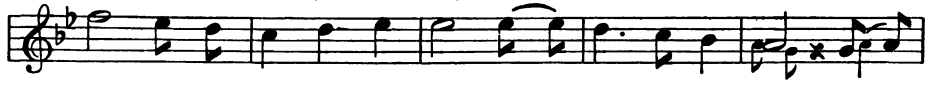
proud - ly we hail'd at the twi - light's last gleam - ing, Whose broad
foe's haugh - ty host in dread si - lence re - pos - es, What is
tween their lov'd homes and the war's des - o - la - tion; Blest with



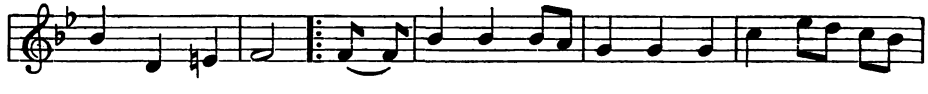
stripes and bright stars thro' the per - il - ous fight, O'er the ram-parts we
that which the breeze o'er the tow - er - ing steep, As it fit - ful - ly
vic - t'ry and peace, may the heav'n-res-cued land Praise the pow'r that hath



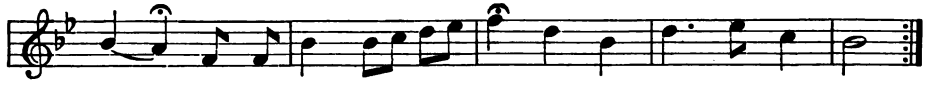
watched were. so gal - lant - ly stream-ing? And the rock - ets' red
blows, half con - ceals, half dis - clos - es? Now it catch - es the
made and pre - serv'd us a na - tion! Then con - quer we



glare, the bombs bursting in air, Gave proof thro' the night that our
gleam of the morn-ing's first beam, In full glo - ry re - flect - ed, now
must, when our cause it is just, And this be our mot-to: "In



flag was still there. Oh, say, does that star-spangled ban - ner yet
shines on the stream. 'Tis the star-span-gled ban - ner: oh, long may it
God is our trust!" And the star-span-gled ban - ner in tri - umph doth

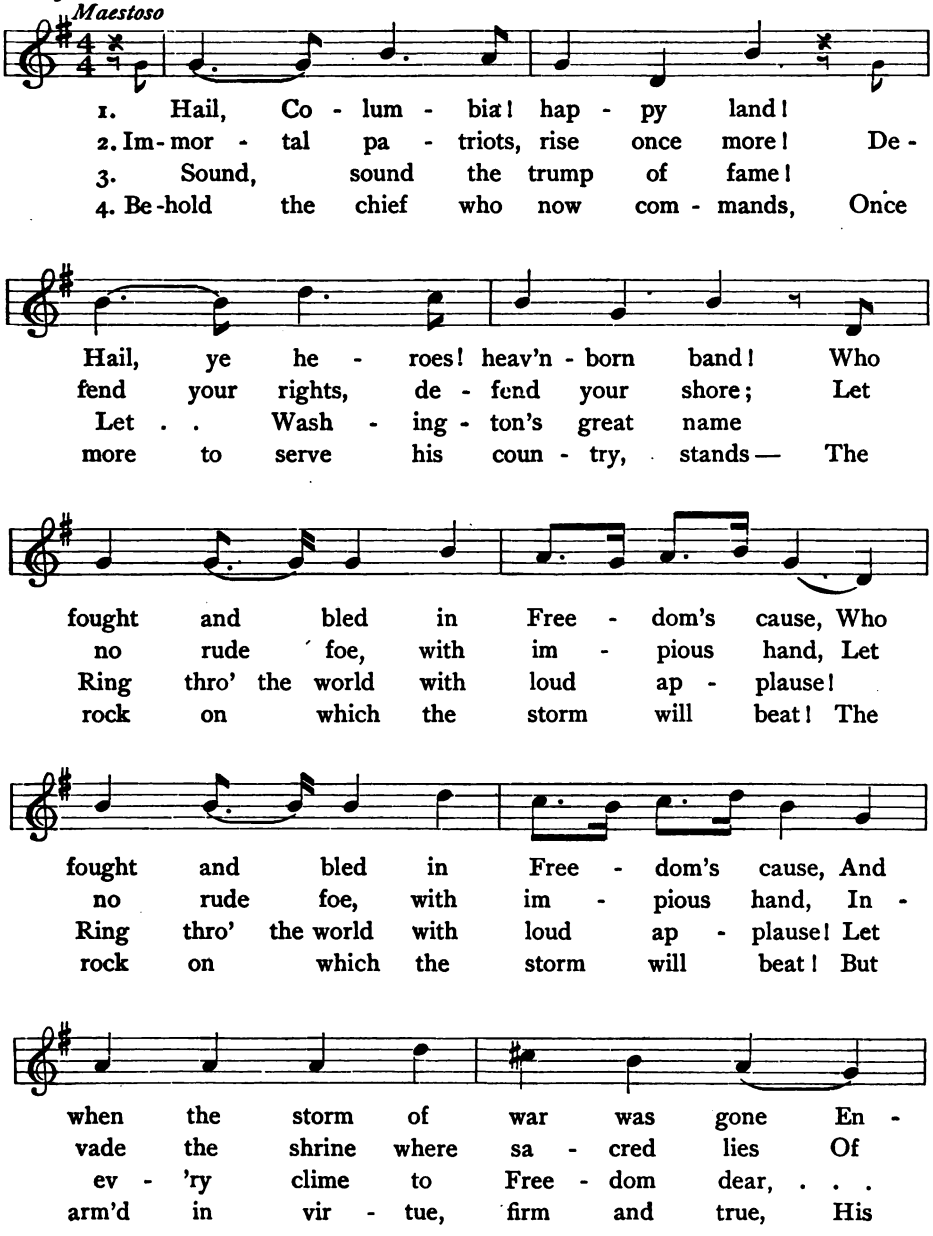


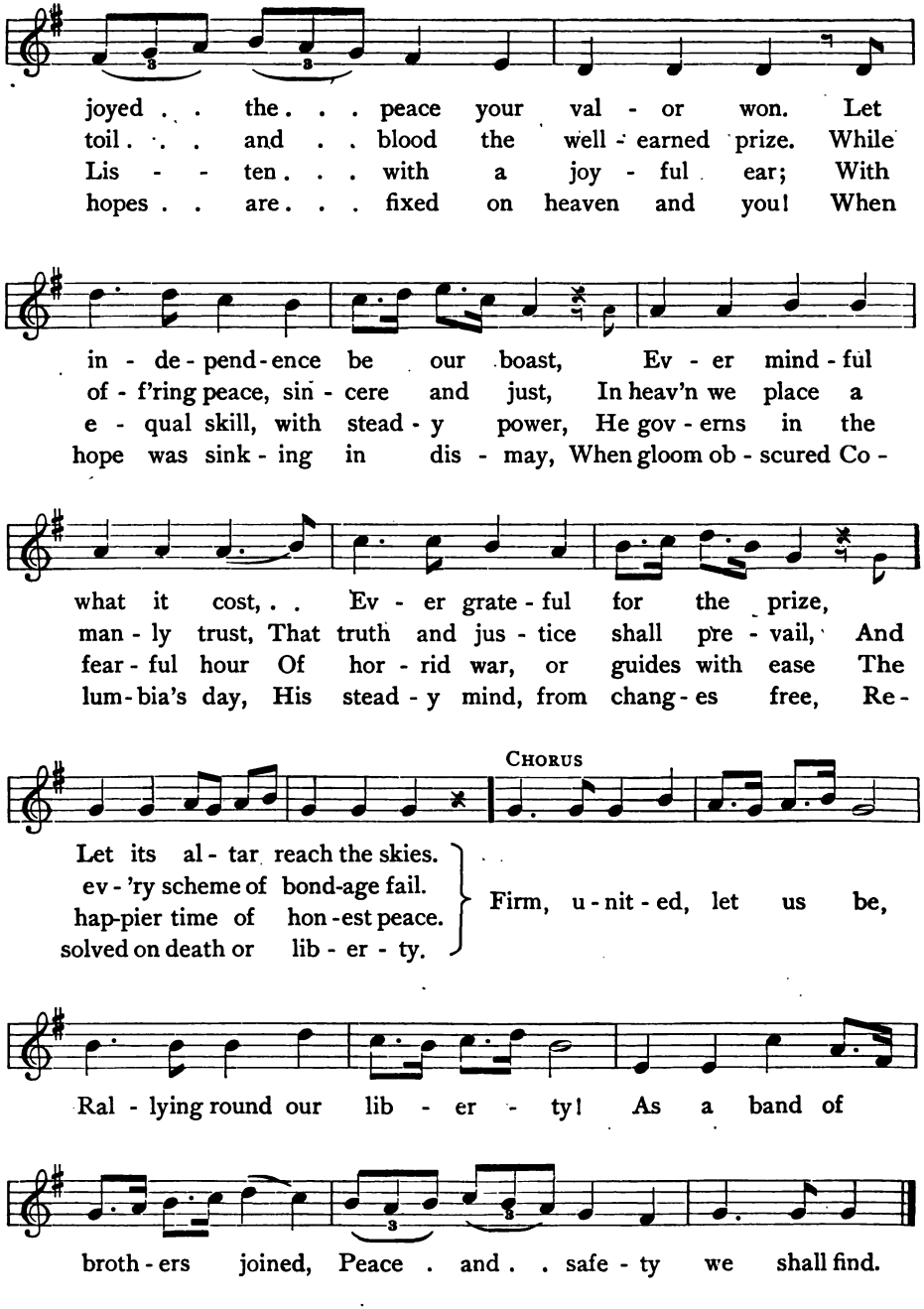
wave O'er the land of the free, and the home of the brave!

HAIL, COLUMBIA

JOSEPH HOPKINSON — FYLES

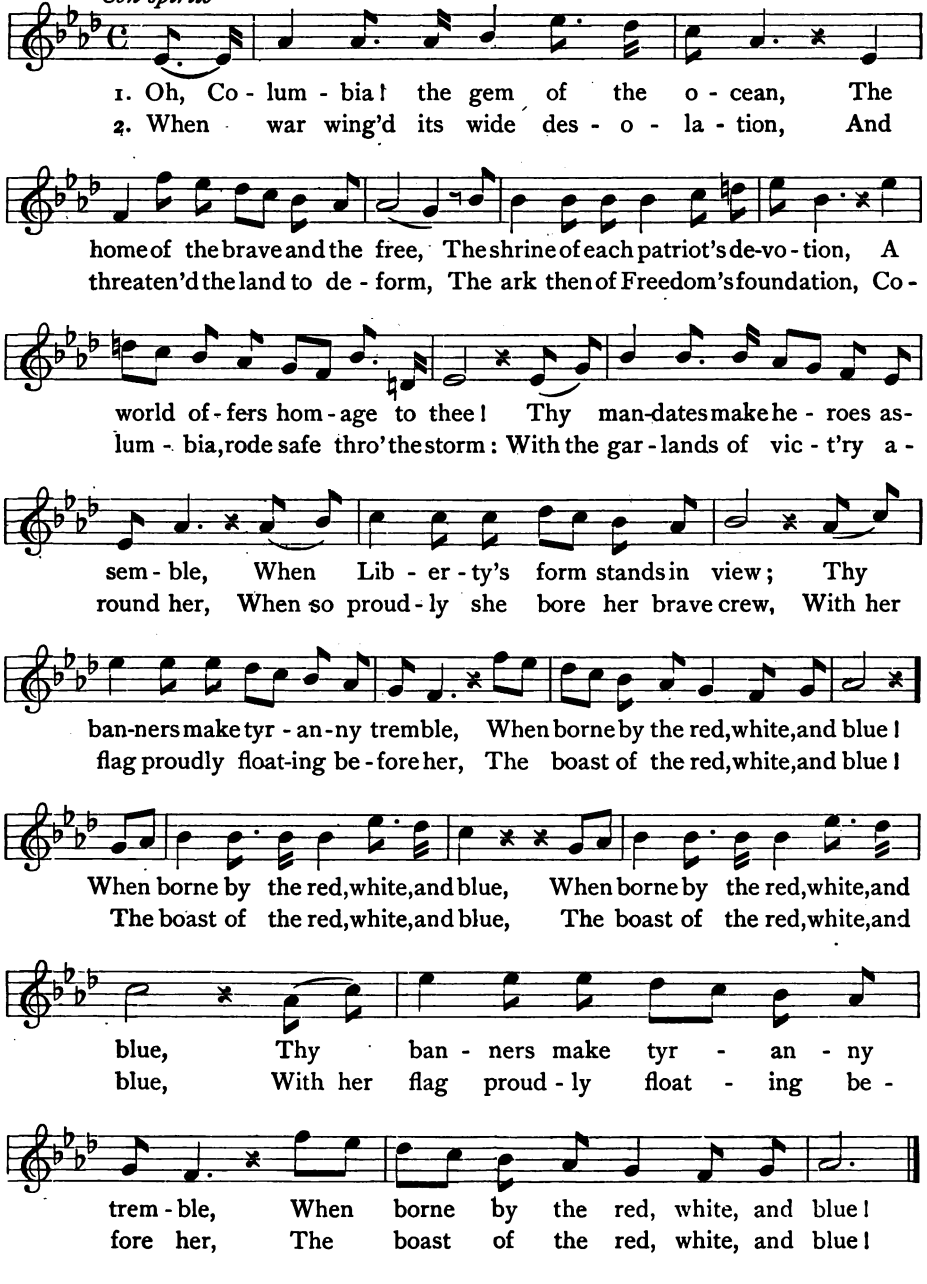
Maestoso




joyed . . the . . . peace your val - or won. Let
toil . . . and . . blood the well - earned prize. While
Lis - - ten . . . with a joy - ful ear; With
hopes . . are . . . fixed on heaven and you! When
in - de - pend - ence be our boast, Ev - er mind - ful
of - f'ring peace, sin - cere and just, In heav'n we place a
e - qual skill, with stead - y power, He gov - erns in the
hope was sink - ing in dis - may, When gloom ob - scured Co -
what it cost, . . Ev - er grate - ful for the prize,
man - ly trust, That truth and jus - tice shall pre - vail, And
fear - ful hour Of hor - rid war, or guides with ease The
lum - bia's day, His stead - y mind, from chang - es free, Re -
CHORUS
Let its al - tar reach the skies.
ev - 'ry scheme of bond-age fail.
hap-pier time of hon - est peace.
solved on death or lib - er - ty.
Firm, u - nit - ed, let us be,
Ral - lying round our lib - er - ty! As a band of
broth - ers joined, Peace . and . . safe - ty we shall find.

DAVID F. SHAW DAVID F. SHAW

Con spirito



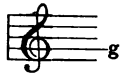
GLOSSARY

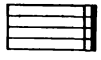
TERMS OF NOTATION

1 **Staff,**—five horizontal lines and four equal spaces.

2 **Leger Lines, or Added Lines,**—light lines below and above the staff.

3 **A, B, C, D, E, F, G, — Pitches,**—the first seven letters of the alphabet by which tones are designated.

4  **G Clef,**— fixes G upon the second line, around which it turns. The staff thus marked is called the treble staff.

5  **Bars,**—vertical lines upon the staff.

A Bar is one vertical line.

A Double Bar is two vertical lines and sometimes a *thick* vertical line.

6 **A Measure,**—the space between two bars, representing a group of strong and weak beats.

7 **Brace,**—a vertical line which joins two or more staves.

8 **Notes:**—

a) **Whole-note,**—an open note-head without stem.

b) **Half-note,**—an open note-head with stem.

c) **Quarter-note,**—a closed note-head with stem.

d) **Eighth-note,**—a closed note-head with stem and *one* hook.

e) **Sixteenth-note,**—a closed note-head with stem and *two* hooks.

f) **Grace-note,**—a small note with or without a stroke across the stem, representing a passing tone preceding an essential tone, and borrowing the time it occupies from the essential tone.

9 **Rests:**—

a) **Whole-rest.**

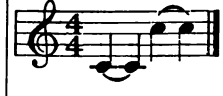
b) **Half-rest.**

c) **Quarter-rest.**

d) **Eighth-rest.**

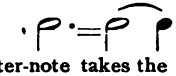
e) **Sixteenth-rest.**

10 **The Tie,**—a curved line joining two notes of the *same* pitch.

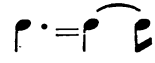


It indicates that the second note over or under the tie is not to be repeated, but *sustained*, joined with the first.

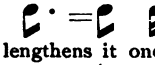
11 (·) **The Dot,**—placed after a note lengthens it one-half; thus the dot after a half-note takes the place of a *quarter-note tied.*

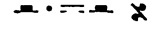


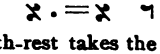
The dot after a quarter-note takes the place of an *eighth-note tied.*

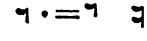


The dot after an *eighth-note* takes the place of a *sixteenth-note* tied.

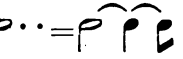


The dot after a rest lengthens it one-half; thus the dot after a half-rest takes the place of a quarter-rest. 

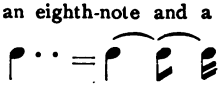
The dot after a quarter-rest takes the place of an eighth-rest. 

The dot after an eighth-rest takes the place of a sixteenth-rest. 

12 (• •) **The Double Dot,** — placed after a note or a rest lengthens its duration three-fourths; thus the double dot after a half-note takes the place of a quarter-note and an eighth-note tied.



The double dot after a quarter-note takes the place of an eighth-note and a sixteenth-note tied.

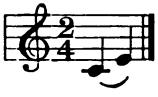


13 **The Phrase Mark,**—a curved line indicating the rhythmical grouping of notes.

14 **Breath Mark,** — a comma placed above the staff to suggest a place for taking breath.

15

The Slur, — a curved line joining two or more notes of *different* pitch.

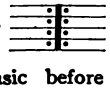


It indicates that the notes so joined are to be sung to one syllable.

16 **The Hold or Pause,**— a dot under or over a small curved line. It means that the note or rest over or under which it is placed is to be held longer than usual.

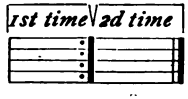
17

Staccato Marks,— direct that the tones be distinct, separated from each other. The wedge-shaped marks are the most emphatic staccato signs; dots over or under the notes with a sweeping curve mark the slightest staccato. The latter effect is called *non legato.*

18 

The Repeat, — dots immediately before or after a bar. It indicates that music before or after the dots should be repeated.

1st and 2d Endings — signs

19 

indicating that, in the repetition, the music marked *2d time* must be substituted for that under the sign *1st time.*

20 *D.C.* **Da Capo,**—from the beginning (repeat).

21 **Al Fine,**— to the end.

22 **Characters affecting Pitch:** —

a) ♯ **The Sharp,**— raises the pitch represented by a staff-degree a half-step.

b) × **The Double-sharp,**—raises the pitch represented by a sharped staff-degree a half-step.

c) ♭ **The Flat,** — lowers the pitch represented by a staff-degree a half-step.

d) ♭♭ **The Double-flat,**— lowers the pitch represented by a flatted staff-degree a half-step.

e) ♮ **The Natural,** or **Cancel,** —removes the effect of a sharp or flat;

♮♭ removes the effect of one of the two flats in ♭♭;

♮♯ removes the effect of one of the two sharps in ×.

23 **Interval,** — the difference in pitch between two tones.

24 **Half-Step,**— the smallest interval employed in modern music.

25 **Step,** — an interval containing two half-steps.

26 **Staff-Degrees,** — lines and spaces of the staff.

27 **Major Third,**— an interval embracing three staff-degrees and containing four half-steps.

28 **Minor Third,**— an interval embracing three staff-degrees and containing three half-steps.

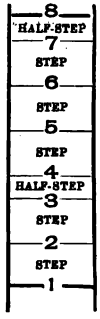
29 **Mode,** — classification depending upon the sequence of steps and half-steps in scales. The modes in common use are the major and minor modes.

30 **Major mode,**—the species of scale in which the third from the key-note is a major third.

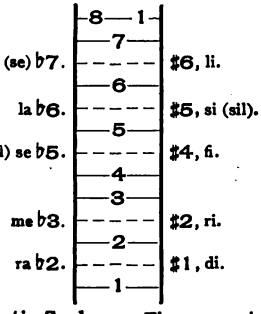
31 Minor mode,—the species of scale in which the third from the key-note is a minor third.

32 Scale, — a succession of tones within the octave, ascending or descending according to a fixed rule.

33 The Major Scale, — a succession of five steps and two half-steps in the following order: 1 to 2, a step; 2 to 3, a step; 3 to 4, a half-step; 4 to 5, a step; 5 to 6, a step; 6 to 7, a step; 7 to 8, a half-step. A major scale is a scale whose first third is a major third. (For scale building and development of signatures, see Glossary of the Second Music Reader.)



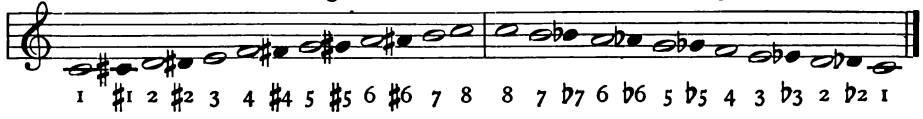
34 The Chromatic Scale,—twelve tones within the octave, ascending or descending in regular succession by half-steps.



35 Chromatic Scales, — There are various ways of representing the chromatic scale. "Its notation differs according to the key in which it occurs and according to the harmony with which it is connected." The common method is to use sharp signs (♯, x, ♮,) in the ascending scale and flat signs (♭, ♭♭, ♮,) in the descending scale.

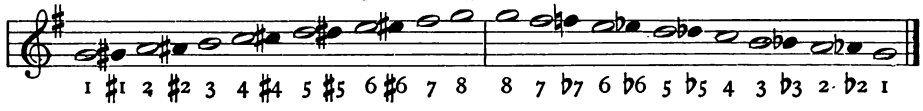
Chromatic Scale of C

Ascending Descending



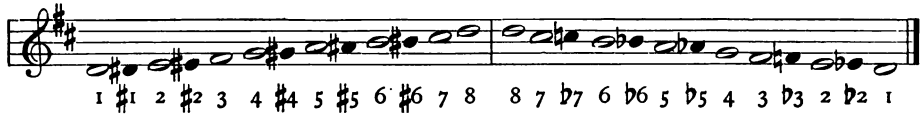
1 ♯1 2 ♯2 3 4 ♯4 5 ♯5 6 ♯6 7 8 8 7 ♭7 6 ♭6 5 ♭5 4 3 ♭3 2 ♭2 1

Chromatic Scale of G



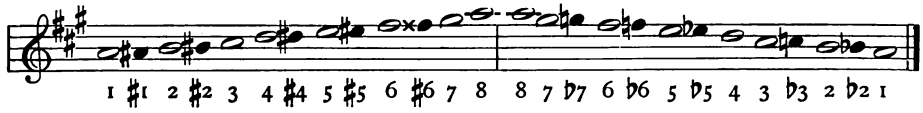
1 ♯1 2 ♯2 3 4 ♯4 5 ♯5 6 ♯6 7 8 8 7 ♭7 6 ♭6 5 ♭5 4 3 ♭3 2 ♭2 1

Chromatic Scale of D



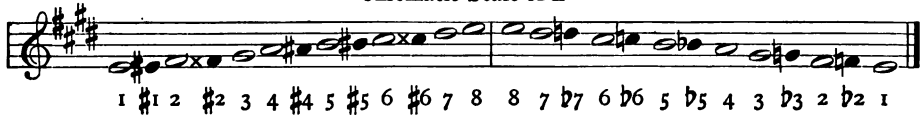
1 ♯1 2 ♯2 3 4 ♯4 5 ♯5 6 ♯6 7 8 8 7 ♭7 6 ♭6 5 ♭5 4 3 ♭3 2 ♭2 1

Chromatic Scale of A



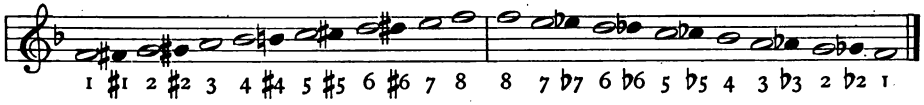
1 ♯1 2 ♯2 3 4 ♯4 5 ♯5 6 ♯6 7 8 8 7 ♭7 6 ♭6 5 ♭5 4 3 ♭3 2 ♭2 1

Chromatic Scale of E

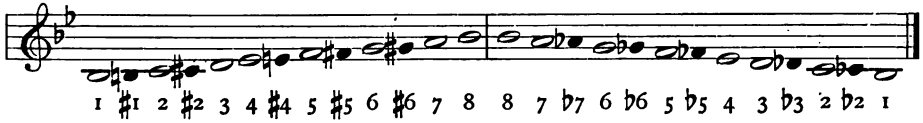


1 ♯1 2 ♯2 3 4 ♯4 5 ♯5 6 ♯6 7 8 8 7 ♭7 6 ♭6 5 ♭5 4 3 ♭3 2 ♭2 1

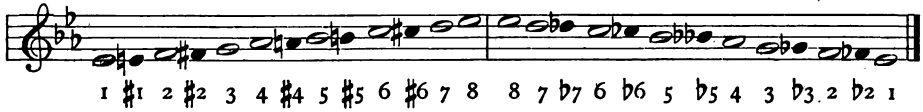
Chromatic Scale of F



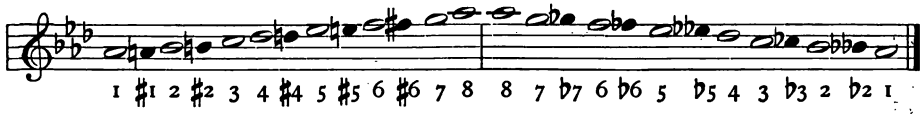
Chromatic Scale of B-flat



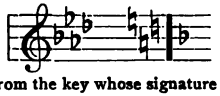
Chromatic Scale of E-flat



Chromatic Scale of A-flat



36 Transition, — passing suddenly out of one key into another. The part of the signature which does not appear in the new key is cancelled just before the heavy bar marking the close of the first key; thus, —



Transition from the key whose signature is four flats to the key whose signature is one flat.

37 Scale Names, — One, Two, Three, Four, Five, Six, Seven, and Eight, — the names applied to the successive tones of the major scale.

38 Intermediate Tones, — Sharp-one, Sharp-two, Sharp-four, Sharp-five, and Sharp-six, — the intermediate tones which may be introduced into the scale ascending. Flat-seven, Flat-six, Flat-five, Flat-three and Flat-two, — the intermediate tones which may be introduced into the scale descending.

39 Syllables, — commonly sung to the successive tones of the scale: 1, do; 2, re; 3, mi; 4, fa; 5, sol; 6, la; 7, ti (or si); 8, do. Intermediate syllables ascending, — ♯1, di; ♯2, ri; ♯4, fi; ♯5, si (or sil); ♯6, li: descending, — ♭7, te (or se); ♭6, le; ♭5, se (or sel); ♭3, me; ♭2, ra.

40 Scale-Degrees, — names applied to the successive degrees of the scale, major or minor: 1st degree, Tonic; 2d degree, Supertonic; 3d degree, Mediant; 4th degree, Subdominant; 5th degree, Dominant; 6th degree, Submediant; 7th degree, Leading-tone or Subtonic.

Tonic. Most important tone in the scale.

Supertonic. Tone "above the tonic."

Mediant. About "midway" between the tonic and dominant.

Subdominant. The lower or under dominant.

Dominant. The second most important tone in the scale.

Submediant. About "midway" between the tonic and the underdominant.

Leading-tone or Subtonic. So named because of its tendency to ascend; the tone under the tonic.

41 Chord, — the simultaneous sounding of two or more tones of different pitch.

42 Triad, — a chord consisting of a tone with its third and fifth.

43 Principal Triads, — the tonic, subdominant, and dominant triads, numbered respectively I, IV, and V.

44 Measure-Signatures: —

two-quarter measure and two-half measure; i. e., two quarter *notes or their equivalent fill the* measure: two half *notes or their equivalent fill the* measure.

barred C, used interchangeably for two-half measure and four-half measure.

three-eighth measure, three-quarter measure and three-half measure.

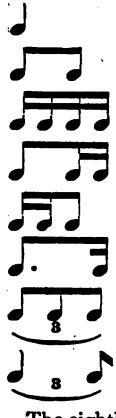
four-quarter measure.

six-eighth measure and six-quarter measure.

nine-eighth measure and twelve-eighth measure.

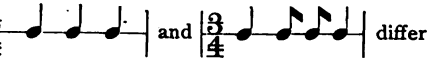
45 Beat, — pulse; an equal division of the measure.

46 Rhythmic Type, — time values equal to a beat. When the quarter-note is the beat unit, the rhythmic types are:



(called the triplet.)

The eighth-note, the half-note, and sometimes other notes are used as the beat unit.

47 Rhythmic figure, — combination of rhythmic types: thus, is a rhythmic figure equal to two beats, when the quarter-note is the beat-unit. Rhythm varies according to the rhythmic types included; thus  differ in rhythm while they coincide in measure.

48 Syncopation, — an interruption of the natural pulsation of the music, bringing the strong accent on a part of the measure usually not thus accented.

49 Cantata, — a short musical work consisting of choruses and solos, with instrumental accompaniment. It may be sacred or secular.

50 Folk Song,—a song whose words and music have originated among the people.

51 Folk Tune,— a melody which has originated among the people.

52 Opera, — a drama or play set to music.

Comic Opera, — an opera made up entirely of gayety and farce.

Grand Opera, — a serious opera in which there is no spoken dialogue.

Opera Comique, — an opera with spoken dialogue.

53 Oratorio, — a large musical work with text founded upon scriptural narrative, performed without scenery and action.

54 Symphony, — a sonata written for the orchestra.

55 Three-part Song,—song arranged for three voices.

TERMS AND SIGNS OF EXPRESSION [1]

Accelerando (åt-chå-lå-rän'dō), accelerating.
Adagio (å-dä'jō), slow; literally, at leisure.
Alla marcia (äl'lå mär'chiå), in the manner of a march.
Allegretto (äl-lå-grāt'tō), less quick than *allegro;* diminutive of *allegro.*
Allegro (äl-lā'grō), quick, lively; literally, cheerful.
Andante (än-dän'tā), slow, graceful; moving at a moderate pace; literally, walking.
Andantino (än-dän-tē'nō), the diminutive of *andante* and indicating here quicker *tempo.*
Animato (å-nē-mä'tō), animated.
Assai (äs-sä'ē), very.
A tempo (ä tĕm'pō), return to first rate of speed.
Ben marcato (bĕn mär-kä'tō), well marked.
Cantabile (kån-tä'bē-lā), in a singing style, or very *legato.*
Con anima (kōn ä'nē-mä), with animation.
Con brio (kōn brē'ō), with vigor, spirit, force.
Con espressione (kōn ās-prās-sē-ō'nā), with expression.
Con grazia (kōn grä'tsē-å), with grace.
Con moto (kōn mō'tō), with spirited movement.
Con moto di barcarolla (kōn mō'tō dē bär'kå-rō'lå), with the movement of a boating song.
Con moto di schottische (kōn mō'tō dē shŏt'-tīsh), with the movement of a schottishe.
Con spirito (kōn spē'rē-tō), with spirit, energy.
Con tenerezza (kōn tān-å-rät'sà), with tenderness.
Crescendo (krå-shān'dō), gradually increasing the tone.
Diminuendo (dē-mē-nōō-ān'dō), gradually lessening the tone.
Dolce (dōl'chā), sweet, soft.
Espressivo (ās-prās-sē'vō), with expression.
f, forte (fôr'tā), loud.
ff, fortissimo (fôr-tēs'sē-mō), very loud.
Giocoso (jō-kō'sō), humorous, playful.
Giojoso (jō-yō'sō), joyous.
Giusto (jōōs'tō), in just, exact time.
Grazioso (grä-tsē-ō'sō), graceful, elegant.
Larghetto (lär-gāt'tō), rather slow; the diminutive of *largo,* which means slow, or, literally, large.
Legato (lā-gä'tō), even, continuous, flowing; literally, tied.
Leggiero (lād-jē-ā'rō), light.
Lento (lān'tō), literally, slow.
Lusingando (lōō'zēn-gän'dō), coaxingly, persuasively.
Ma (mä), but.
Maestoso (mä-ĕs-tō'zō), with dignity, majesty.
Marcato (mär-kä'tō), distinct, emphasized; literally, marked.
Marcia (mär'chiå), march.
Marziale (mär-tsē-ä'lā), martial, in the style of a march.
Meno (mā'nō), less.
mf, mezzo forte (mĕd'zō fôr'tā), half loud.
Misterioso (mēs-tā-rē-ō'sō), mysterious.
Moderato (mŏd-ē-rä'tō), moderate.
Molto (mōl'tō), much, very.
mp, mezzo piano (mĕd'zō pē-ä'nō), half soft.
Non troppo (nōn trŏp'pō), not too much.
Pensieroso (pēn-sē-ē-rō'sō), thoughtful, pensive.
Più (pē'ụ), a little more.
Poco più moto (pō'kō pē'ụ mō'tō), somewhat faster.
p, piano (pē-ä'nō), soft.
pp, pianissimo (pē'å-nĭs'sĭ-mō), very soft.
Presto (prĕs'tō), fast, in rapid *tempo;* usually one beat to the measure; literally, quick.
Rallentando (räl-lĕn-tän'dō), becoming slower; literally, abating. Abb. *rall.*
Religioso (rā-lē-jō'sō), solemn, devout.
Rinf., rinforzando (rĭn-fôr-tsän'dō), suddenly emphasized and accented.
Risoluto (rē-zō-lōō'tō), energetic, decided.
Ritardando (rē'tär-dän'dō), slower; literally, retarding. Abb. *rit.*
Scherzando (skĕr-tsän'dō), sportive, playful.
Semplice (sĕm'plē-chā), simple.
Sempre (sĕm'prā), always, continually.
Sforzando (sfôr-tsän'dō) (>), with special emphasis.
Solennelle (sō-lĕn-nĕl'), solemn.
Sostenuto (sōs-tā-nōō'tō), sustained.
Spiritoso (spē-rē-tō'sō), spirited.
Tempo di valse (tĕm'pō dē väl'sā), in the time of a waltz.
Tranquillo (trän-kwēl'lō), tranquil, quiet.
Veloce (vā-lō'chā), swiftly.
Vivace (vē-vä'chā), gay; literally, lively.
Vivo (vē'vō), animated.

[1] Webster's dictionary symbols of pronunciation used throughout.

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